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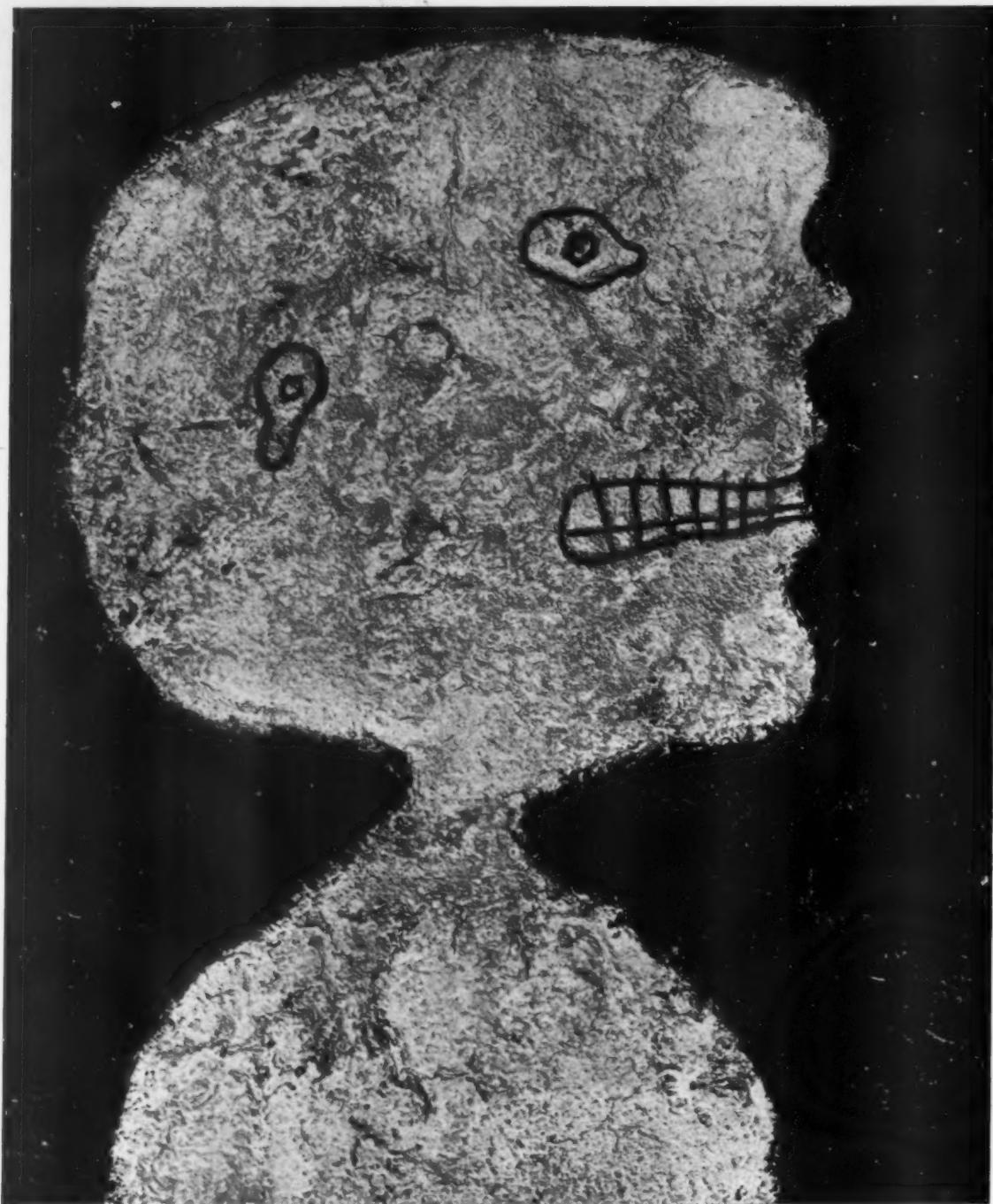
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Jean Dubuffet: *L'Homme au teint ramagé* October 1950 Oil on Masonite

JEAN DUBUFFET

paintings and other works

October 25 through November 26, 1960



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robert muller, music,
nicholson, pignon,
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tamayo, zao wou ki.*

*exposition maryan
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OCT. 24: RICHARD HUNT
NOV. 14: BRYAN WILSON
DEC. 3: NEW WORK I
DEC. 28: JOHN THOMAS
JAN. 23: ROBERT KNIPSCHILD
FEB. 13: WILLIAM BRICE
MAR. 6: NEW WORK II
MAR. 27: GEORGE L. K. MORRIS
APR. 17: REUBEN TAM
MAY 7: JACOB LAWRENCE
JUNE 5: NEW WORK III

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Karl Weschke

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October

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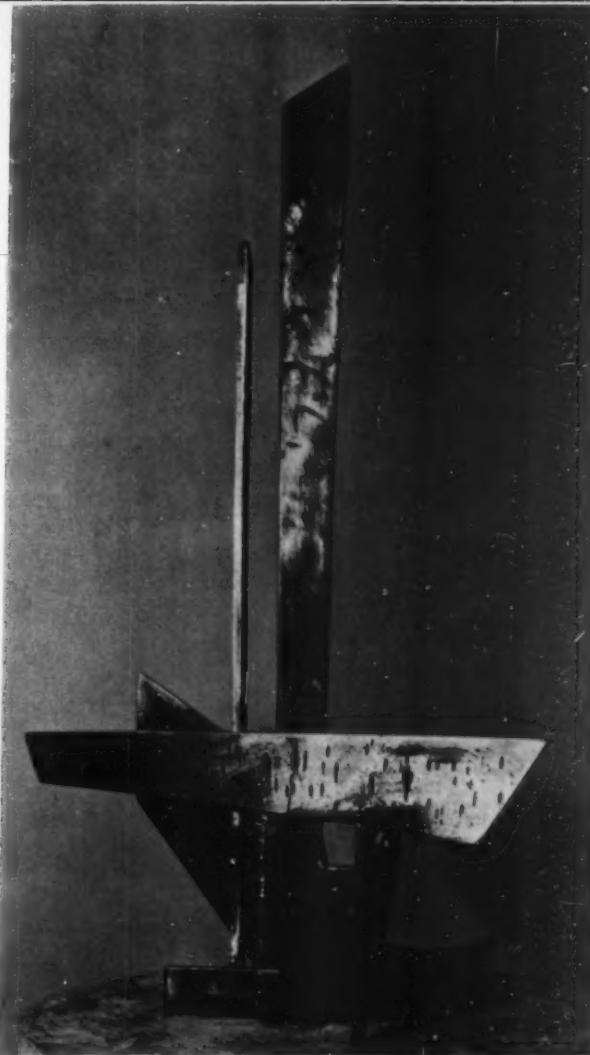
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Exposition DI TEANA Novembre





Edgar Tower, Worcester Cathedral. 1796. 18 x 16 1/2 in. Lent by the John Herron Art Museum, Indianapolis

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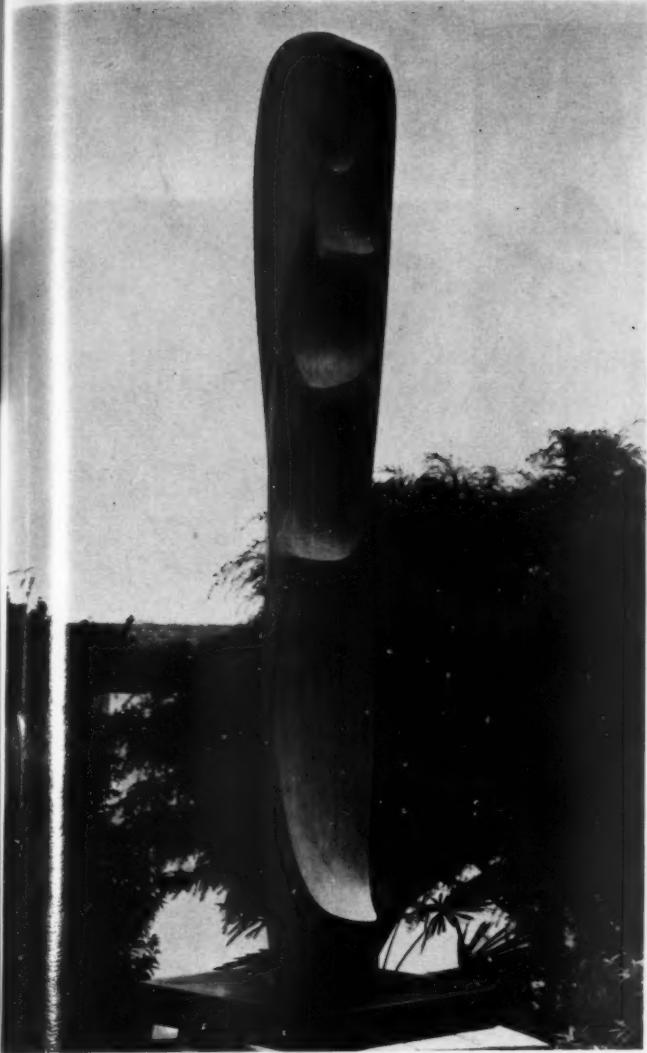
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Barbara Hepworth: (*Figure Susion*). 1960. Elm. 74½ inches high.

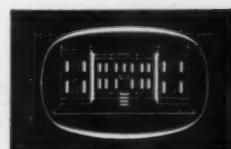
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Italo Valenti: *Collage Nr. 51*, 1960, 72,5x73 cm, Privatsammlung Düsseldorf

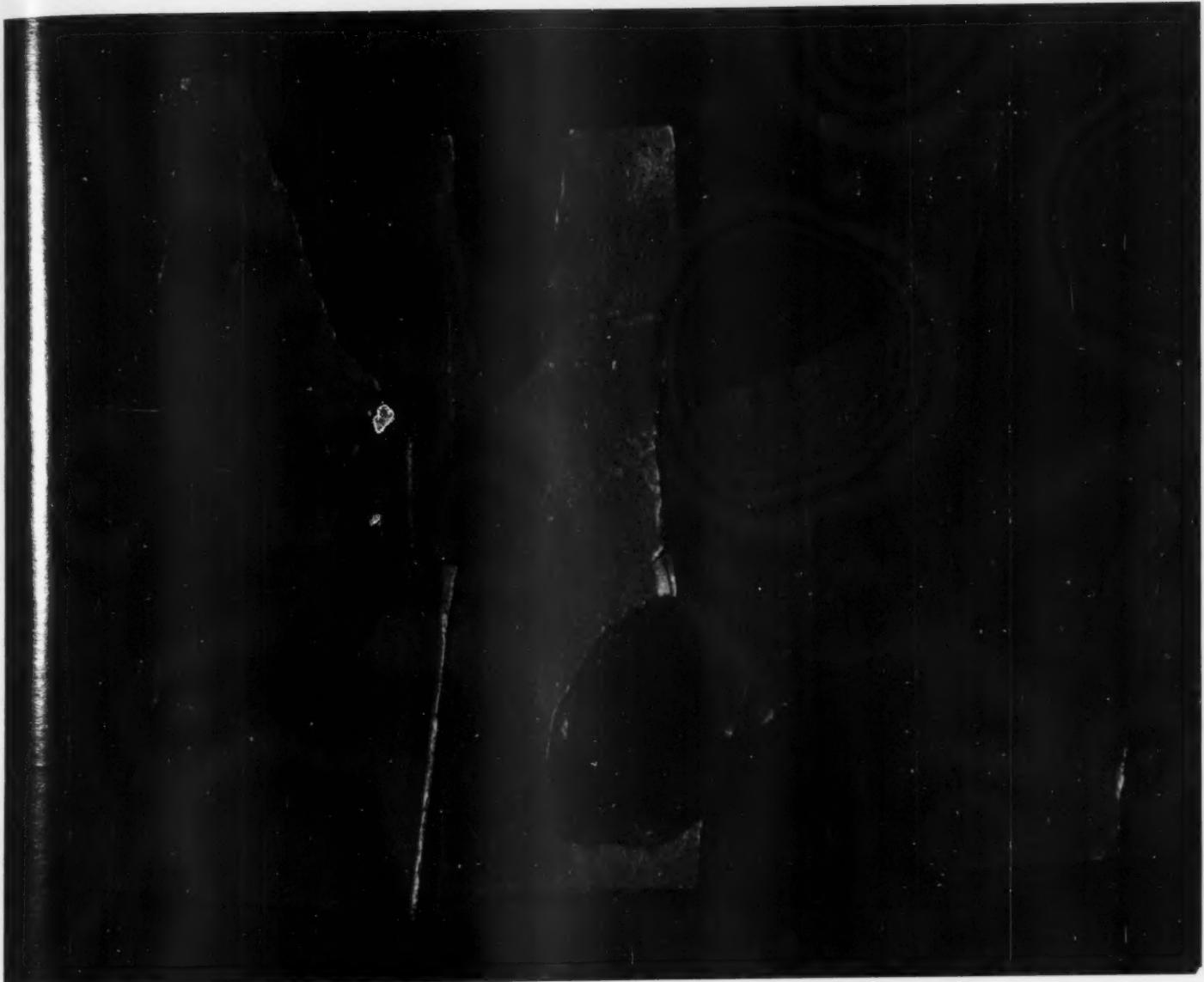


Italo Valenti: *Collage Nr. 14*, 1960, 27x40,5 cm, Privatsammlung Zürich

Italo Vale

Ital

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Italo Valenti: «Le maghe», 14-3-60, Collage, 38x46 cm, Privatsammlung New York

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Sacro, 1959
Oil, 79x60

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Chinese calligraphy painting
October 25—November 12, 1960

Kurt Seligmann

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November 15—December 10, 1960

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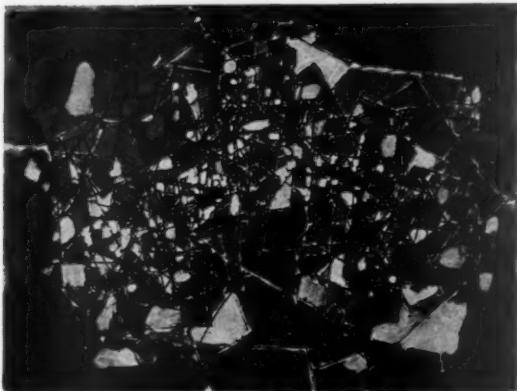
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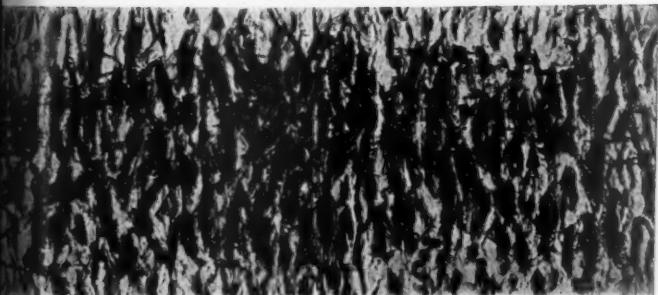
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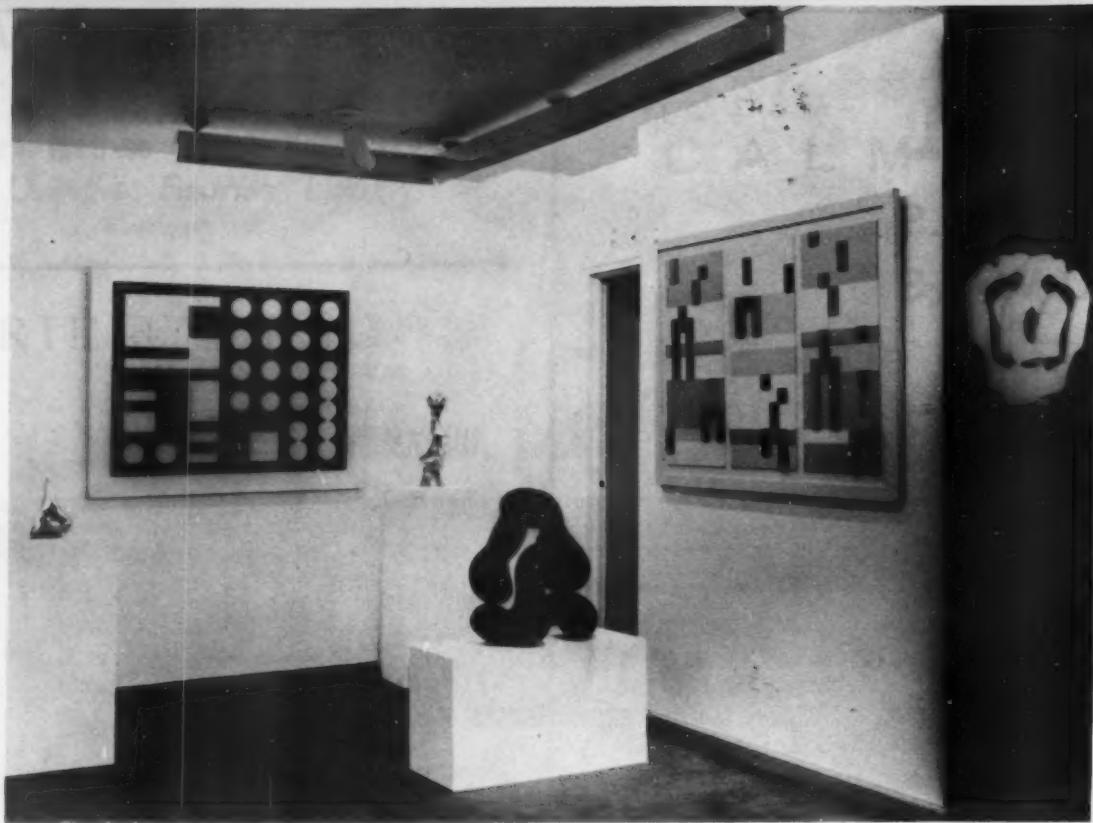
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ART INTERNATIONAL

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Ash Can Revisited, a New York Letter

Irving Hershel Sandler

The popularity of an art label in New York depends in large measure on the vociferous and generally justifiable denials by the artists concerned that the term applies to their work. "Neo-Dada" is no exception. Not only does it fail to account for all the essentials, but it forces attention to the anti-art elements in the works of artists grouped under the heading. The patronymic pleases the "enemies" of the movement who mean to damn it in just this way; one painter has even coined the title, Neo-Mau-Mau. At the same time, the name delights Neo-Dada's fashionable "friends" who have made it the catchword of an avant-garde fad. But "Neo-Dada" has stuck, and until a better label takes hold, it will have to do.

The NEW MEDIA-NEW FORMS exhibition at the Martha Jackson Gallery in June (a new version will be presented in October) brought together seventy-two works by more than sixty artists who have experimented with unconventional materials. There was a historical section with examples by Schwitters, Arp, Cornell, Dubuffet; in the main, the show consisted of works by Neo-Dadas, among them Robert Rauschenberg, Richard Stankiewicz, Louise Nevelson, Jasper Johns, Allan Kaprow, John Chamberlain, Jean Follett. Other galleries, notably the Leo Castelli Gallery and the downtown Reuben Gallery, have championed the Neo-Dada tendency in New York art and have featured similar groups in the past. What makes this particular show noteworthy is its size, prompting a fresh appraisal of Neo-Dada, and its timing, coming as it does so soon after the Museum of Modern Art's "official" installation of six Neo-Dadas in the SIXTEEN AMERICANS show and the Tinguely performance with self-destroying machine, also at the Modern.

Any attempt to define Neo-Dada as a style must fall short in describing the uniqueness of its most interesting artists. Yet, they share in varying combinations a number of elements. Unlike other artists who have been working with novel substances since the early years of this century, the Neo-Dadas prefer to use found materials of city origin, thus contributing a particular urban character to their imagery. Second, these artists piece together chunks of environment; the line between painting and sculpture becomes so blurred that Neo-Dada construction-collages are most fittingly called "objects". And finally, the Neo-Dadas have to some degree been influenced by Abstract Expressionism as well as by Dada and Surrealism, but their deviations from these styles are equally significant.

The Neo-Dadas look upon the city as their landscape—dump would be more accurate. The junk material that they use suggests urban forms and images, metaphors for both the poverty and the richness of city life, its terror and anxiety as well as its particular spectacle and rhythm. There is poignancy in this rejected matter—the expendable detritus of a concrete, steel and glass Leviathan—that evokes the tragic vulnerability of the city dweller, his progressive insignificance. Henry Miller once wrote: "Only the object haunted me, the separate, detached, insignificant thing. It might be a part of the human body or a staircase in a vaudeville house; it might be a smokestack or a button I had found in the gutter. Whatever it was it enabled me to open up, to surrender, to attach my signature... I was filled with a perverse love of the thing-in-itself—not a philosophic attachment, but a passionate, desperately passionate hunger, as if in the discarded, worthless thing which everyone ignored there was contained the secret of my own regeneration."

The crumpled metal sheet and the worn sock in a "Combine" by Rauschenberg may be ugly, but they give off human warmth and are therefore precious. The cut-out letters spelling "Orpheum", "Empire", "Tarzan" attached to the charred burlap and corrugated cardboard personages by Claes Oldenburg seem to stand for the American dream of glory never to be fulfilled in the anonymity of



View of the New Forms-New Media Exhibition at the Martha Jackson Gallery, New York.

modern life. Stankiewicz' ironic robots teeter between the mechanical and the living; these boilers transmuted into torsos are simultaneously funny and grim. The smashed automobile fenders in a construction by Chamberlain might be savage symbols of man's inability to cope with the machine. His abstract figures whose winding metal entrails are exposed are in pain, and yet they strut with their own kind of indomitable elegance. Robert Mallary's recent reliefs chart the landscape of ruined tenement walls, and Follett's black tables are poetic wastelands populated with despairing rubble. In painted collages, Johns reclaims the commonplace symbol—the American flag, targets, numbers, letters—forcing the spectator to see that which has become invisible through overuse.

A distinction can be made between artists who base their imagery on the city and those who use found and industrial materials without such associations. Kemeny's bas reliefs, Scarpitta's canvas constructions and Berke's compositions of tacks and nails, for example, are fundamentally formal in conception and are not Neo-Dada. Neither are Zegbaum's metal sculptures inset with stones, Kriesberg's paintings composed of reversible parts, or Ortman's symbolic "boxes". In general, the line can be drawn between American and European artists. The impact of the city, especially New York, on the Neo-Dadas appears to be so predominant that these artists have evolved a variant of American-scene art without having been influenced in any specific way by past realist styles. The resemblance of certain Neo-Dada attitudes to those of the Ash Can School (even the name is appropriate) around the turn of the century must be more than accidental. "The Ash Can School stood for 'truth' as against 'beauty', for 'life' as against 'art', for the 'real' as against the 'artificial'. They accepted Henri's advice: 'Be willing to paint a picture that does not look like a picture.' The realists defended crudity and ugliness because such things were true... They refused to dodge the philistinism, the gaucheness of American life; on the contrary, they sought to live and picture that life in its common aspects." (Milton Brown.)

In embracing a viable constructionist-collage esthetic, the Neo-Dadas have placed themselves in the mainstream of twentieth century sculpture. The fracturing of the monolith has fostered interest in drawing in space; colour has been increasingly introduced; surfaces are handled in a more painterly fashion—particu-

arly in welded sculpture is the torch often used as a brush. Similarly, a great deal of painting has become sculptural. An increasing number of painters have become involved with the tactility of their medium, building pigment out from the surface and embedding objects in it. The metal constructions of David Smith* have been especially influential on the work of the Neo-Dadas, notably Stankiewicz and Chamberlain. Smith's mechano-mythological creatures fuse Surrealist fancy and machine power. He has been experimenting with the sculptural silhouette since the 1930's, and has frequently incorporated industrial parts and colour into his work. Frederick Kiesler's giant "galaxies", mixtures of sculpture, collage and painting, which are meant to be walked into ("architecture for sky-gazers"), and Joseph Cornell's fetishistic glass fronted wooden boxes, in which found materials are incongruously juxtaposed, are also progenitors.

Neo-Dada appropriated from Dada some of its iconoclastic spirit—its rejection of all preconceptions about what art was supposed to be. However, unlike the Dadas who carried on an organized insiting of modern civilization and who used art as part of their "cock treatment", the Neo-Dadas are accepting of their condition and are primarily interested in expressing a heightened sensitivity to it. Their work, in a word, is art, and they mean it as such regardless of how it may appear to others. The extent of Neo-Dada's subversion has been an occasional spoofing of other current styles and the rejection of painting in itself, prompting Thomas B. Hess to call it the "soft revolution". If any one artist can be considered the father of Neo-Dada, it is Kurt Schwitters (Neo-Merz might be a more accurate name). It is significant, but not surprising, that he was disowned by the other German Dadas. In 1920, Schwitters wrote: "In the history of Dadaism, Huelsenbeck writes: 'All in art should get a sound thrashing.' In his introduction to the recent Dada Almanach, Huelsenbeck writes: 'Dada is carrying on a kind of propaganda against culture.' This Huelsenbeck is oriented towards politics and against art and against culture... As a matter of principle, Merz aims only at art, because no man can serve two masters." The kind of Dada that Schwitters wanted, what he called "kernel Dadaism", "holds to the good old traditions of abstract art", meaning Cubism, much as Neo-Dada is the offspring of Abstract Expressionism.

Accordingly, Neo-Dada is not concerned with what Robert Motherwell described as "an essential dada dilemma, how to express oneself without art when all means of expression are potentially artistic". Duchamp, for one, cleverly solved this problem by placing

commercial objects on a pedestal, creating an anti-art art. The Neo-Dadas are fascinated, not shocked, by Duchamp's "readymades" and make of them a material legitimate to art. This does not mean that Neo-Dada objects are "esthetic"; they are seamy, crude and unnerving, but they draw their vigor from the streets, not from the barricades.

Several Neo-Dadas have been attracted by Surrealism, its predilection for "concrete irrationality", the unexpected, the absurd and the automatic, but not its Freudian orientation and its old masterish clichés. Particularly is this true of Stankiewicz and Nevelson. Nevelson's wooden boxes, assembled from discarded mill-ends and painted a uniform black, white or gold, evoke shadowy, fantasy worlds. She magnifies the effect by attaching the cubicles to one another, creating room-size enclosures that physically box in the viewer.

Neo-Dada can be considered one extension of Abstract Expressionism or Action Painting. The younger Neo-Dadas inherited a concern with discovering the image in the act of working; immediacy (the "reality" of debris); improvisation (the ease with which objects can be built up and broken down), and even, at times, the "look". The Neo-Dada, however, is more explicitly concerned with expressing his environment than is the Action Painter, for whom the impact of the city, what de Kooning calls a "no-environment", is a function of the search for identity. Artists such as Chamberlain, Rauschenberg and Mallary have made good use of de Kooning's powerful abstractions and his monumental women—tabloid furies—and of Kline's rude black and white structures.

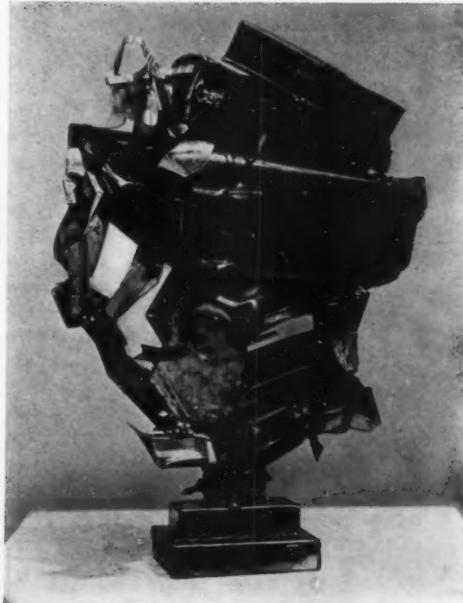
The size of Abstract Expressionist paintings, particularly those of Pollock, their "assault" upon the viewer—the picture as environment—has stimulated Kaprow, Grooms, Oldenburg, Whitman, Dine and others to create actual environments. Kaprow, a leader in this development, wrote: "Not satisfied with the suggestion through paint of our senses, we shall utilize the specific substances of sight, sound, movement, people, odors, touch." These artists have transformed the entire gallery space into a stage set, a kind of collage-theatre in which are superimposed simultaneously improvisational drama and dance, electronic music, noise and silence (related to Dada "bruitism" and the compositions of John Cage), and audience participation. The "happenings", as these events are called, are reminiscent of Dada and Surrealist performances; they also call to mind a similar project that Schwitters wrote about before 1920 but couldn't produce: "My aim is the Merz composite



Robert Mallary: Apothecary.



Richard Stankiewicz: Ammillary. 1958. Iron and steel, 46" high. (Collection The Stable Gallery, New York.)



John Chamberlain: S.K. 1960. Tin. 14½" x 11".

art work that embraces all branches of art in an artistic unit... The composite Merz work of art, par excellence, however, is the Merz stage... People can even appear actively, even in their everyday position, they can speak on two legs, even in sensible sentences... A man in the wings says: 'Bah.' Another suddenly enters and says: 'I am stupid.' (All rights reserved.)"

"Freedom is not lack of restraint, but the product of a strict artistic discipline." A concern with "the adjustment of the elements in painting", for Schwitters, "the aim of art", has become a preoccupation for Stankiewicz, Rauschenberg, Mallary, Nevelson and other Neo-Dadas. In this attitude they have been sustained by the example of the Abstract Expressionists who have used the painting medium in revolutionary ways without sacrificing the ideal of quality in painting. Design is of primary significance in the constructions of Chamberlain. Not only does he cut scrap metal to desired forms, but he carefully balances their battered colours. At times, the adjustment of colours and invented forms seems to predominate over the images of wreckage that his works evoke. Similarly, Stankiewicz has been attempting to make machine parts entirely his own. He has recently turned to abstraction in order to counter the tendency of found objects to assert their original state and to overwhelm the imagery. Nevelson continues to be involved with Cubist structure, and Mallary, with the formal evaluation of every segment of his medleys of waste. In his latest pictures, Johns has superimposed the names of colours onto colours—a blue RED is stenciled onto an orange area. In his desire to test the visibility of colours, he explores an essential of painting. Oldenburg may try to capture the immediacy of children's scribbles on tenement walls; his draftsmanship is far from childlike. Rauschenberg's recent "combines" are rawer than before; they partake more of the street. Big, fragmented letters that seem to have been cut from peeling billboards replace the newspaper illustrations and clippings in earlier works. The way in which these large areas interact becomes increasingly important. The viewer tends to stand away and to take in the picture as a whole instead of moving close to "read" it.

Given the artistic possibilities inherent in Neo-Dada, it is no wonder that many young artists have been attracted to it. What is disturbing, however, is the number, and the speed with which an avant-garde tendency has become a mass-manner. Artists still under forty such as Rauschenberg, Johns, Stankiewicz and Kaprow

find themselves in the ironic position of old masters, their ideas incorporated into the work of imitators before they themselves are able to develop them. Newcomers have already jumped to extremes. Dine, a naturalistic Neo-Dada, uses at random whatever comes to hand. Conner's conglomerations of silk stockings, photographs of naked girls, etc., are decadent; he becomes a kind of Neo-Dada Gustav Klimt. In Bontecou's fabric reliefs, Cubist planes are landscaped into terraced volcano-vaginas with an awesome dexterity down to the last deft turn of a wire. Neo-Dada becomes academic.

But there are talented artists who stand out among the scores who have climbed aboard the Neo-Dada bandwagon. A new folk art as Philip Guston calls it, is in the process of being created. Any one can do it; Neo-Dada becomes a craze like painting-by-the-numbers, except the more one doesn't stick to the lines, the better and one doesn't even need a paint set. Sunday Neo-Dada is not much different from Sunday Painting except that the junkscapes replaces the landscape, and making-it-ugly is substituted for making-it-pretty. Art ceases to be therapy, a flinging away of one's neuroses; it becomes fun for the artist and entertainment for the spectator. A honky-tonk atmosphere is generated, desensitized to tragedy or joy, and it becomes difficult to distinguish Neo-Dada productions from the decor of coffee houses. Or Neo-Dada objects begin to resemble bric-a-brac, a new kind of driftwood that titillates the fashionable. The ethic of an avant-garde that appeals so readily to a mass-audience has with justification been questioned. One can't object to amateur art if it remains amateur, but too many dilettantes are finding ways of showing their trash. The Neo-Dada idea that all materials and events are potentially equivalent in value is misconstrued to mean that they are all worth preserving. Unfortunately, it is this bandwagon image that comes across in the first Martha Jackson show, an image reinforced by thousands of dreary objects that clutter floor, wall and ceiling space in dozens of New York galleries. However, the genuine artists refuse to be crushed by the deadweight of derivative art, and any tendency that includes Rauschenberg, Stankiewicz, Mallary, Johns, Nevelson, Follett, Kaprow, Chamberlain, Oldenburg, Grooms—artists who retain the tension of discovery—should remain a lively phenomenon on the New York art scene.

* For some unaccountable reason, Duchamp (!), Smith, Kiesler and Tinguely are not in the first Martha Jackson show.



Louise Nevelson: *The Open Place*. 1958. 52" high.



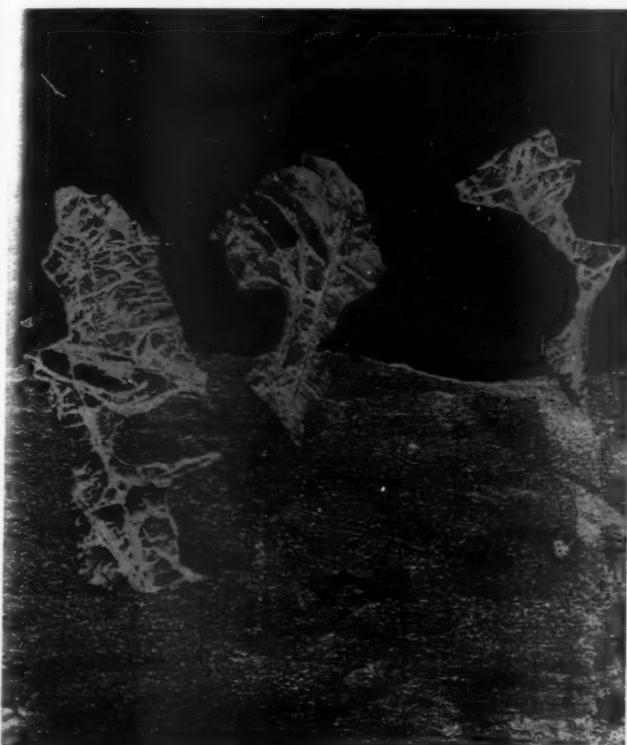
Robert Rauschenberg: *The Magician*. Combine-Painting. 1959. 65 1/2 x 38 1/2". (Collection Mr. and Mrs. William Rubin, New York.)



Claes Oldenburg: *Mug*. 1960. Corrugated board. 11x8



Dubuffet: *Arabe au Palmier (El Goléa)*. January/April 1948. Gouache. $17\frac{1}{4} \times 21\frac{1}{2}$ ". (Illustrations courtesy World House Galleries, New York.)



Dubuffet: *Lande aux trois arbres*. May 1959. Ink on paper (assemblage). $22\frac{1}{4} \times 19$ ".



Dubuffet: *Table nue*. 1957. Oil on canvas. $38\frac{1}{4} \times 51\frac{1}{4}$ ".

The Texturology of Jean Dubuffet

E. C. Goossen

In the years immediately following the second world war, Jean Dubuffet was at the highest point of his career. Since that time, as the retrospectives of last fall at Pierre Matisse's Gallery and the one currently at World House have shown us, Dubuffet's claim to a ranking position in international art has been declining. And even those early pictures from 1945—1950 now begin to look effete. Yet they had a real effect on the art of painting as it was developing in New York and Paris. That effect had both its good and its bad sides. Its bad side let us in for an endless supply of textural painting, crusty on the surface but shallow in meaning. Its good effect was momentary and subtly moral. In New York, at least, this "art brut" looked bold and insolent, it seemed to challenge certain premises of western painting, and it may well have acted like a tacit approval from the Castle, giving courage to the sincere gropings of those American artists who were fencing with the plastic problems of a new art.

At that time Americans were still prone to pay attention to every echo or cat-call from Paris even though, like small boys, they often stuffed their thumbs in their ears. Today the situation is more dignified on both sides of the Atlantic, to everyone's advantage, I am sure. Since Paris was engaged at that moment in resuscitating reputations, Bonnard for example, or depending on the younger followers of the School of Paris to make things look like "business as usual", Dubuffet appeared, in the late 'forties, to be the only new talent, the only "original" on the horizon. And since the Surrealists, largely imported by Peggy Guggenheim for the duration, had amply indoctrinated New York with their particular brand of esthetics, there was nothing Paris could add on that score. New York was, in fact, struggling to escape from under the surrealist net and it is probably in this effort that Dubuffet may be credited with an assist.

On the basis of the two directions American painting took from 1945 on, one good, one less good, it is possible to divine that plastically, at least, Dubuffet had something to affirm at that moment, and that was that the whole canvas could be treated as a materiality through the generous rendition of actual tactile values. Of the history of texturality, or tactility, if you prefer, more later. Suffice it to say here that Dubuffet did not invent it. He affirmed its possibilities.

It is important to note at this point that Dubuffet's effect on New York was primarily a matter of timing. Though he was touted then, and still sometimes is, as an "original" there is perhaps no painter of his renown who is less so. The one exception is his work of that first moment, when his feeling for his art was supported by the works of psychotics, neurotics and "Isolés", a recognition on his part not to be taken from him but, nevertheless, understood as a rather logical insight after a century of interest in and the collecting of such examples of human expression by the world devoted to therapy and social psychology. Distortions of a similar formal kind had already long been assimilated by Fauvism and Picasso, as well as by Surrealism. Masson's automatic drawings of 1924 and 1925 provide a neat stepping stone between art and the graphic efforts of the mentally ill. And as to Dubuffet's relative interest in graffiti, such photographers as Brassai had been collecting this material since the late 'thirties. Indeed, the desperate "collectionism" of modern art can be traced at least to Schwitters' merz collages of 1919 on. Dubuffet's collages, or "assemblages", as some of them are called, are directly attributable in image as well as in style to Max Ernst's "frottages" and his assemblies of rubbings in the "Histoire naturelle" of 1926. For example, Dubuffet's collages of leaves may be seen in Ernst's "The Lime Tree is Docile", "Caesar's Palette" and "The Idol", all from the "Histoire". Ernst also supplied the exact image for pictures of the type of "Lande aux trois arbres" (May, 1959) included in the World House show, with his "Fleur" series of 1927, already themselves previewed in the style of "The Gramineous Bicycle" of 1920. It is difficult not to note, also,

that a tiny (5½" × 3¾") etching by Paul Klee (1914) which was in the Modern Museum collection long before Dubuffet's first trip to America, prefigures the layout of the "butterfly" series of c. 1957 and the sedimental areas of the recent oil-on-paper assemblages. I bring these things up only to clear the air in respect to mislabeling Dubuffet as an "original". It is more honest to give him credit where it is due, and that brings us back to his role in New York in the late 'forties.

One of the problems confronting those American painters who were not content to repeat the formal arrangements which had bogged down cubist and constructivist art, was how to break out of the abstract surrealism which had seemed, up to then, the only alternative for a personal expressionism. Though others were also struggling with the same problem, the best example, indeed the visual record of the battle, is contained in Pollock's work of the period. In "Pasiphae" (1943), "There Were Seven in Eight" (1945) and "The Blue Unconscious" (1946), the fractionation of the associative forms is accompanied increasingly by an agitation of the surface through the materiality of the paint, whose texture begins to count as an active agent in the pictorial statement.

At this time the surface of the canvas was the problem. Since there was no retreating into the illusionist depth of the picture plane without admitting there was nothing more to do in western art, admitting as well that "modern" art had come to a cul-de-sac, the surface had to carry a pictorial burden it had not borne since Giotto. One of the ways to force it to do this work was to give it an actual tactile dimension; another was to establish its lateral character by recording the flow of paint over it; a third was to soak the canvas with pigment to bring about an obvious identification of the two. All three have become commonplaces in American painting since 1946; Newman, Rothko, Still, et al, discovered their personal solutions at about the same time. Pollock arrived at his first totally abstract expressionistic picture, "Shimmering Substance" in 1946. Here the swirled strokes of thick pigment form a tangible skein directly identifiable in every quarter with the colour rhythms.

There is, of course, much more involved in the labors of Pollock and the others to save western art from doldrums and decadence. But what I am suggesting here is that Dubuffet may have been responsible for interjecting a positive view of the possibilities of texture as a way out. His own use of the materiality of his means however seems to have come less from any real concern for the means themselves, except for his rather obvious baker's delight in frosting surfaces, than for their effect in épater-ing the bourgeois. When his œuvre is taken into consideration along with his various statements we may come to the conclusion that the "anti-cultural positions" of "l'art brut" are but part of the household economy of French art, i. e. intellectual stances which emerge from a rationalism ever ready to provide a shot in the arm when the situation demands a booster. American art may well go this way one day, but in this era, at least, it brought about a real change of direction because it was not playing the game of art but battering at the door of the future.

In Impressionism the textural surface was a result, not an end, of the necessities involved in applying paint; it was not an "accident" since the correlation between the body of the material and the colour-stroke was exact—and intended... each such stroke was an organic entity and the sum of the strokes comprised the organic unity of the whole picture. To this Van Gogh added the passionate element. Later, in Cubist painting the textures obtained through the addition of such physical elements as sand, paper and cloth, are employed as pictorial elements within a statement of varieties coordinated with the content of the picture. Braque and Picasso are concerned with the plastic relations, the various ways signs, real or imitated, may be introduced for the precise sensual placement of their forms, i. e. just as forms are varied in position to achieve the illusion of deep or thin space accordingly, aiming to construct an intelligible language analogous to the formal languages of nature.

Ernst's concern, that of a realist, was for the picturesque effects of directly imitated textures, the veiny leaf, the grain of wood etc., while Masson's sand paintings of 1927 were experimental extensions of his automatic drawings, a method designed to achieve greater freedom of expression.

In the early Dubuffet's, those devoted to rude grotesques of the human figure, the texture is used to support an intellectual idea. As illustrations (to Genet perhaps?) they may well be among the



Dubuffet: Tête abondante. New York, 1952. Oil on masonite. 23½" × 19½".



Dubuffet: Jardin touffu. 1955. Ink on paper. 12½" × 9½".

The views expressed in Mr. Goossen's article are at total variance with our own and, moreover, seem to us to be invidious in the extreme, from the question-begging of the opening paragraph to the passages which compare Dubuffet's *texturologies* with American-type "all-over" painting.

We hope to offer our readers a more cogent analysis of this master's work by our Paris correspondent, Madame Françoise Choay, in a few weeks when a major Dubuffet retrospective opens in the Musée des Arts Décoratifs of the Louvre.—The Editor.



Dubuffet: *Tête barbue*. December 1957. Oil on paper and canvas (assemblage). 29 1/4 x 22 1/2 in.

best of our time. But more often than not the picture is a pastiche of incongruous elements, a confused anagram made up of letters from totally different alphabets, and as Georges Mathieu has said, "cut of center in relation to the real as a whole". There is no "whole" in many of the early pictures of Dubuffet. And in the recent "texturologies", the spatter pictures for example, Dubuffet achieves wholeness only by annihilating relationships altogether. In what appears to be an attempt to follow the American "all-over" painters, he shows his total misconception of their procedure and their meaning by ignoring the problem of scale.

In Renaissance-type painting it did not matter much whether the picture was larger or smaller since it was a picture of a world whose dimensions were established through illusion. But in modern American-type painting, these dimensions (whose importance cannot be ignored in any kind of art, since they are one of the facts of its existence) are created by the size and shape of the canvas in relation to the world they establish and control, the world of the spectator. You cannot simply pick up a canvas, stretched according to classic French dimensions to fit the salons and dining-rooms of Paris, and proceed to paint an American-type picture.

Cubist painting was still primarily concerned with the internal world of the canvas; recent American painting had been concerned primarily with the external world of reality... which does not mean the mere creation of textural effects. Nor is just painting bigger canvases the answer. The connection between the inner world

and the outer must be maintained if painting is to continue as an act of creation and not to become merely a series of attractive objects or walls. The answer is simpler and classic. In such a painter as Newman, misunderstood as he has been, all the considerations of great art have been retained. Newman's stripe, as minimal as it may seem, states with precision the scale, in colour, dimension and depth, as do the shape and size of the canvas, the intensity and relations of the colours. The spots of colour in Dubuffet's "texturologies", however, play no such role, and instead accentuate the uncertainty of all these inner relations. The result is simply a lovely panoply of colours without statement, without wholeness.

You cannot leave out any of the plastic means, including the relations between them, without sacrificing the life of the picture. In this respect, the history of art and all its changes is the history of emphases and not of eliminations or additions. Like the human being and nature in general, art will not suffer the removal of any of its vital organs, and among these last must be included a sense of the emotional feeling of the artist which has arisen, not from his intellectual attitudes, but from his visual passion. As a craftsman Dubuffet has been rarely equaled, but craft does not equal art. Only in the two "El Golea" gouaches at the World House did I feel him relaxed, straightforward and ingenuous. These were done on a trip to North Africa in 1948 and seem to suggest that somewhere beneath all his cool craft and intellectual stances there is a power which has never quite been able to break through.

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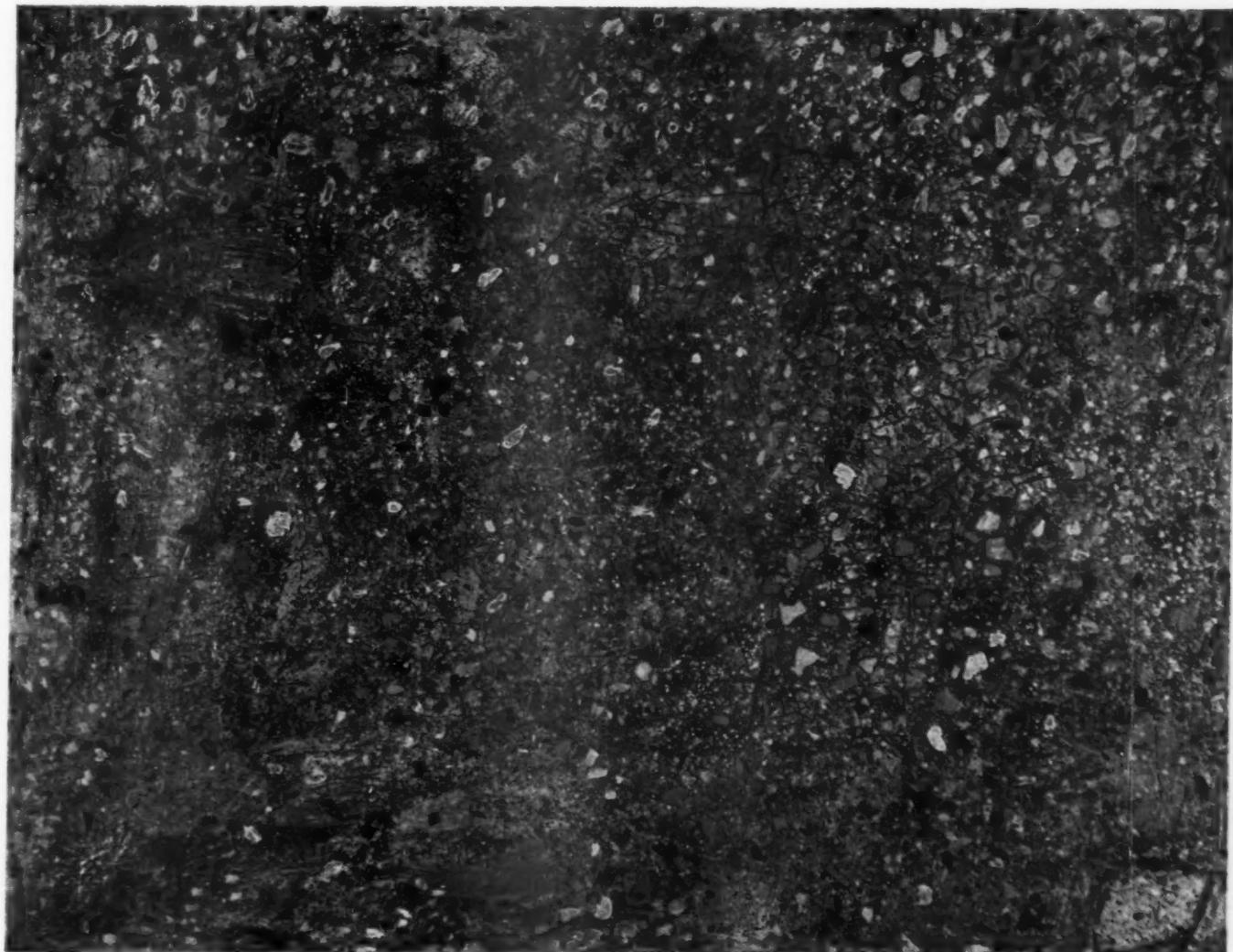
Black Beauty. 1945. Oil on canvas. 29 × 23½ inches.



Personnage au bicorne. November 1943. Oil on canvas.
28½ × 23 inches.



Paysage d'été avec vache.
December 1954. Oil on canvas.
35 × 45½ inches.



Le langage du sol (sols nus). October 1957. Oil on canvas. 44½ × 57½ inches.

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Kujawski: Toile. 1960. 89 × 146 cm. (Collection particulière, Paris. Photo Galerie Karl Flinker.)

Lettre de Paris

Françoise Choay

La vie artistique est encore bien calme dans le Paris du mois de septembre. Cependant si la peinture est représentée seulement par quelques accrochages, deux grandes expositions de sculpture ont duré tout l'été pour se poursuivre jusqu'en octobre.

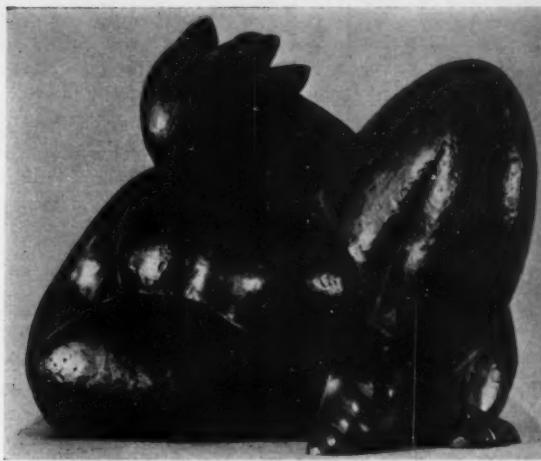
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Dans les jardins du Musée Rodin, l'Italie présente «La sculpture italienne contemporaine d'Arturo Martini à nos jours». Sous ce titre ambitieux et ambigu à la fois, on nous montre trente-huit artistes qui partent effectivement de la génération de Boccioni (né en 1882), Modigliani (1884) et Martini (1889) pour aboutir à celle des Pomodoro et Somaini nés après 1930. Malheureusement, chaque sculpteur est représenté par deux à trois œuvres au maximum et celles-ci appartiennent le plus souvent aux cinq dernières années. Sur 89 œuvres dont certaines ne sont d'ailleurs pas datées, 61 ont été exécutées après 1955. Aussi ne peut-on être étonné que cette exposition ne fasse pas apparaître les lignes de forces réelles qui ont pu présider au développement de la sculpture italienne, et qu'elle échoue à définir l'originalité propre des différentes personnalités.

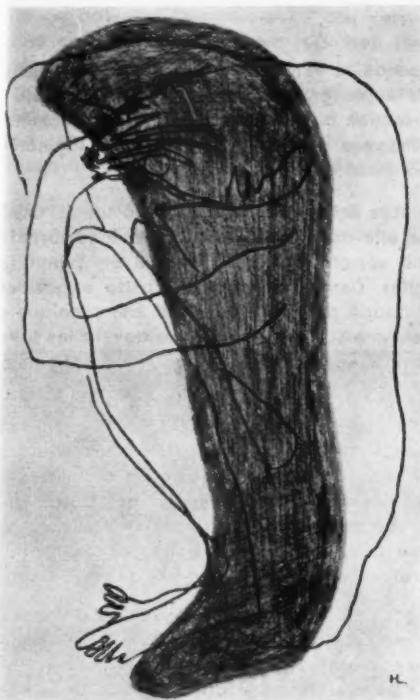
Mais ce véritable catalogue, axé sur le présent est symbolique et l'inconscient des organisateurs italiens a contribué à révéler davantage par cette forme, l'expérimentalisme et aussi le sens aigu de la mode des sculpteurs italiens. Suivant d'ailleurs la même démarche que les peintres, ils sont coutumiers de brusques volte-faces, et disponibles, jamais las d'expérimenter, ils sont susceptibles de changer de style d'une année à l'autre. C'est pourquoi finalement les générations se rejoignent dans leur élaboration des formes.

Il ne faudrait cependant pas méconnaître la diversification de certaines tendances. On note particulièrement la vitalité de la sculpture figurative qui, de Marino Marini, Luigi Broggini, Alfio Castelli et Marcello Mascherini à Perez ou même Tavernari adopte avec plus ou moins de sous entendus, ce style archaïsant qui demeurera — comme en peinture, et même dans les arts appliqués — sinon un signe d'impuissance, à tout le moins l'un des caractères révélateurs de notre époque. Dans le groupe des figuratifs, se détache la personnalité d'Agenor Fabbri (1911) qui lui aussi a changé de style assez récemment, mais dont les deux grandes sculptures, «Monstre de l'espace» et «Personnage lunaire» sont douées de cette singulière présence que nous avions déjà ressentie à la

1. Laurens: *La Nuit*, 1943. Ht. 25 cm.
2. *Femme accroupie se coiffant*, 1951.
3. Rosa, 1955. Ht. 26 cm.
4. *La Guitare*, 1920. Ht. 38.5 cm.
(Photos Galerie Claude Bernard, Paris.)
5. Krejcberg: *Peinture*, 1960. 73 x 113 cm.
6. Giorgio de Giorgi: *Relief en bronze*, 1959. Collection Margulies, London.
(Photos Galerie XXe Siècle, Paris.)
7. Angel Ferrant: Sculpture.



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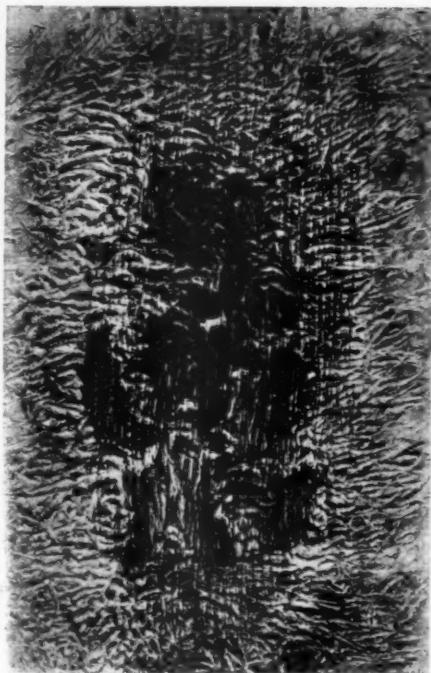
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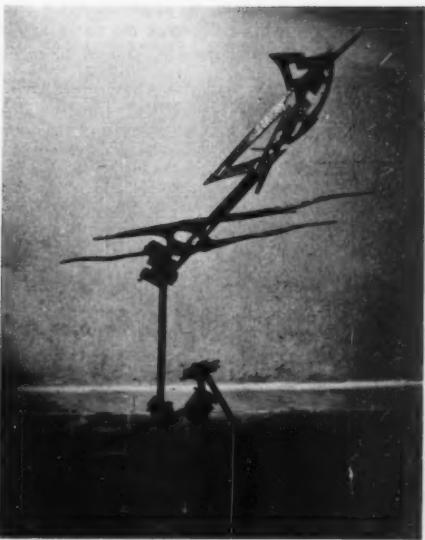
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dernière Biennale de Venise. Dans une technique classique, il exprime en visionnaire un univers dans lequel s'unissent un sentiment aigu de l'actualité et le goût du fantastique.

Parmi les non-figuratifs, Signori et Lardera, l'un dans la pierre dense, l'autre dans ses minces feuilles de métal, manient en virtuoses un formalisme vide, auquel on préfère la verve un peu folle d'un Garelli qui réintroduit sans ambages la couleur sur le métal. Et à côté des Guerrini et des Mastroianni on regrette l'absence de Ghermandi, ce fabricant de grandes ailes déchiquetées que la trentième Biennale a cependant révélé comme l'un des artistes italiens les plus intéressants du moment.

Terminons cette énumération par les artistes qui nous demandent de regarder leurs œuvres de face, pour qui celles-ci ont un sens et ne doivent pas être vues par derrière. Tel est le cas d'un Consagra dont les signes et la subtilité ressortissent autant au dessin qu'à la sculpture, même si l'on est parfois tenté de prendre ses œuvres dans la main; tel est le cas d'Arnaldo Pomodoro qui procède d'ailleurs comme un peintre dont la matière serait le métal. C'est ainsi que procède également Gio Pomodoro, moins secret et plus emphatique; ses variations sur le thème de la surface gauche, finalement assez fermes, ont été dépassées par les recherches expérimentales de certains jeunes architectes sur l'utilisation des matières plastiques. Mais dans les deux cas précédents le spectateur est frappé par l'impuissance d'artistes de grand talent, à faire exister leurs sculptures en soi, à les laisser être comme objets tridimensionnels, pour les transformer en spectacle allusif et fondé sur l'illusion, à l'instar des peintures. Tel serait également, à la limite, le cas d'un artiste comme Giorgio Giorgi, injustement absent lui aussi de cette exposition, mais qu'on peut voir dans le même temps à «Signes et Matière» à la Galerie du XXe siècle. Chez ce sculpteur aussi, la matière qu'il découvre dans ses secrets et ses conflits, doit le plus souvent être regardée en face, sous un certain angle par lequel il a choisi de nous la faire «apparaître».

Ces analyses nous conduisent à souligner le caractère en définitive assez ésotérique de la majeure partie de ces sculptures. Caractère commun d'ailleurs à l'ensemble de la sculpture actuelle, qui subit la même évolution que la peinture de chevalet, et tend à devenir confidence à l'usage d'un petit nombre d'initiés. Mais précisément, même pour lutter contre la tendance momificatrice des expositions en musée, il était dangereux de disposer ces objets de salon dans un jardin: en dernier ressort, c'est Rodin qui sort vainqueur de cette nombreuse confrontation.

L'exposition Henri Laurens à la Galerie Claude Bernard révèle en revanche un sculpteur non esthétisant, totalement sculpteur et qui nous force devant chaque œuvre à en faire le tour et à la voir apparaître autre sous chaque angle de vision. Dans un espace cependant exigu, les organisateurs ont réussi à donner un panorama complet de la création de Laurens à partir de son expérience cubiste qui se révèle comme un moment d'ascèse artificiel et qui, une fois dépassée, lui servira simplement à construire avec encore plus de force et de simplicité.

Comme Laurens a privilégié le corps de la femme et en a exprimé la plénitude par des jeux de masse, on est tenté de la ranger parmi les classiques et de lui refuser un rôle dans l'histoire des formes. Mais en regardant de plus près on est frappé par deux caractères originaux de cette sculpture. Tout d'abord elle se caractérise par l'insolite liberté prise avec les formes de la nature. Le sculpteur figuratif subit généralement la pesanteur de la matière qui l'enliserait dans le littéralisme. Pour s'en évader il use de deux procédés: l'un expressionniste, consiste à déformer le sujet, l'autre, abstractisant, consiste à le réduire, à en éliminer les accidents: Alberto Giacometti serait un exemple presque caricatural de la synthèse de ces deux démarches. Laurens au contraire, plus imaginatif, procède par complète restructuration. Un corps devient une forme complexe, totalement inattendue et susceptible de variations aussi diverses que «Rosa» de 1935, «La petite musicienne» de 1936, la «Sirène au bras levé» de 1938, l'«Acrobate au tapis» de 1939, «La petite nuit» de 1949. Cette démarche conduirait spontanément le sculpteur à la non-figuration comme le montrent «La nuit» ou «L'Algue». La série de dessins qui complète l'exposition fait apparaître clairement la distance qui sépare Laurens de l'univers perceptif et son habileté à la métamorphoser: ces dessins admirables, qui pour beaucoup auront été une révélation, n'ont aucun des caractères habituels des dessins de sculpteurs. Essentiellement linéaires, ils traduisent l'interférence des plans et la tridimensionalité par une double image, soulignée parfois par la couleur, et qui suggère l'idée vitale du jeu.

En second lieu, la sculpture de Laurens est remarquable par l'importance donnée aux vides qui ont un rôle aussi actif que les pleins. L'artiste encercle le vide, fait participer à son œuvre l'espace totale aussi intégralement, sinon avec autant de conscience et de systématisme, que Pevsner dans une écriture tout à fait différente. Car le paradoxe de Laurens est d'avoir utilisé le vide en vue d'une des plus pures expressions de la plénitude.

Ici encore Laurens s'oppose à Giacometti qui tend à nier la matière. Les organisateurs ont eu raison d'introduire leur exemplaire catalogue par les notes que Giacometti consacrait en 1945 à l'art d'Henri Laurens, auquel sa différence le rendait sans doute particulièrement sensible. Implicitement aussi cet esprit torturé, inquiet marqué par l'histoire devait admirer la sérénité de Laurens. L'art de celui-ci possède d'emblée une vitalité, une santé, une immédiateté aussi que notre époque discursive a momentanément perdues. C'est pourquoi je pense que l'œuvre de Laurens va prendre pour la première fois son actualité dans le retour (possible ou impossible) à une certaine réalité qui commence à s'amorcer.

II

Le Musée d'Art Moderne de la ville de Paris a ouvert ses portes au début de septembre à une grande mais décevante exposition d'artistes brésiliens. La section de sculpture est facilement dominée par Maria Martins qui manque cependant la fantaisie imaginative et dont les formes témoignent d'une certaine mollesse.

La section de gravure, sans éclat, est d'une honnête tenue. Quant à la section de peinture, elle donne un avant-goût des innombrables démarcations que nous verrons au cours de l'hiver, parmi les galeries du monde entier. Dans l'ensemble de cette exposition, consciente, on est frappé par la permanence anachronique et nombreuse d'un géométrisme scolaire, tandis que devant les toiles de ceux qui y échappent on est réduit à évoquer des noms connus.

Signalons les exceptions. Mabe, japonais d'origine, qui œuvrerait aussi bien parmi l'école de Paris, pratique sur fond raffiné ces grands signes sombres communs à beaucoup d'artistes orientaux et rendus ambiguës par l'usage précis qu'en ont fait certains occidentaux aux USA et en Europe. Portinari choque par la brutalité, la vulgarité parfois de son expressionnisme haut en couleur, mais il est le seul, et c'est ce qui touche toujours chez lui, à être lié à une vérité historique et locale.

Enfin quatre petites gouaches de Krajberg laissent deviner le peintre intéressant qu'est cet artiste né en Pologne et résidant à Paris depuis 1958. L'exposition «Signes et Matière» montre l'évolution de cette peinture à cratères et à pustules, très originale à l'intérieur d'un courant fondamental de l'art actuel, et qui, essentiellement polémique et agressif joue à la fois sur le plan de l'esthétique et celui de la sensibilité existentielle, en mettant en œuvre le mauvais goût et l'intolérance. Dans cette recherche du choquant, par l'exploration de régions jusqu'ici interdites, nul doute que le surréalisme n'ait joué le rôle de ferment.

Il semble qu'il soit aussi sous-jacent à certaines expériences picturales encore non-figuratives, mais qui annoncent peut-être le surgissement d'un nouveau réalisme. C'est ainsi qu'il fallait à Venise interpréter la très belle exposition des tempes de Stöckl au Pavillon allemand. C'est ainsi que m'apparait l'exposition de Jerzy Kujawsky qui se tiendra du 18 octobre au 8 novembre à la Galerie Karl Flinker. Kujawsky est né en Pologne en 1922. Réfugié à Paris depuis 1945, après une expérience politique qui a marqué son œuvre, il n'a pas eu d'exposition personnelle depuis cinq ans. Le surréalisme dont il est parti teinte encore ses œuvres d'aujourd'hui d'une étrangeté immédiatement perceptible. Ses toiles, remplies à ras bord sont des espaces clos, dans lesquels des formes linéaires (souvent vermiculaires) se détachent sur des fonds sombres, très élaborés et assez souvent monochromes. Le spectateur évoque spontanément des mondes sous-terrains, et parfois sous-marins, chargés d'angoisses, de laines, de cristaux et de vie pétrifiée. Dans quelques toiles, Kujawsky parvient à créer ces formes sans référence au monde sensible et cependant parfaitement cohérentes, qui étaient le privilège de Tanguy. Mais jusqu'en 1960, les éléments des toiles demeuraient autonomes: dans les dernières on remarque une intégration des formes, la création de véritables totalités synthétiques, organisées et construites qui donnent l'impression simultanée et contradictoire de l'étrange et du familier. Il faudra suivre l'évolution de Kujawsky au cours des prochaines années.

Enrico Donati

Sidney Geist

It dawns on one only gradually that the rich harmonies in Donati's paintings are produced by but three colours—black, white and earth red—one more than the number used in a certain modern mode, one less than we find in the caves of Lascaux. It is this that makes them at once new and old, permanent and primal; but they are warmer and more resonant, less doctrinaire than the stark black-and-white mode, and more serious and natural, less decorative and "colourful" than the ancient frescoes. Three is probably the smallest number of colours that can produce a true harmony, as opposed to the relations of contrast, analogy and complement that exist between two colours. If the very restriction of Donati's colours appears to drive them together, the effect is, of course, no automatic. Donati locks form and colour in a massive unity by a sage art in which an architecture of chunky, graduated shapes is illuminated by the frank colours of his palette, cemented by a subtle range of toned, mixed, "dirty", sympathetic values, and released from tension by rifts in his design that let in light and air.

It may seem strange to speak of black, white and earth red as a palette. And if they did not constitute one, Donati's pictures would



Caiseyes. 1960. 50 × 60 inches.

decline from the serious to the somber. As it is, he can, in the same picture, make a black of anthracite brilliance, a black as matt and soft as soot, and the velvety black of sealskin. His white can gleam like silk, or modestly retire; it can modulate with black to make an infinite gamut of grays, and mix with the earth colour to make a whole range of dusty pinks. His red can have a mineral glow or the stability of terra cotta. Here and there all his colours blend to create atonal values that look like the lees of wine.

Donati's forms are as restricted as his colours but are, like them, capable of endless variation. In the shallow depths of his canvases lurk figures, faces and landscapes in constant metamorphosis, combining and recombining, returning from the mystery of images to the formalism of areas, or flattening out to the canvas, the spread paint, the ridges of matière, the sandy surface and the dry red earth which constitute the concreteness of Donati's paintings.

A mere analysis of Donati's work runs the risk of making it appear abstract—a word which becomes increasingly unsatisfactory for the

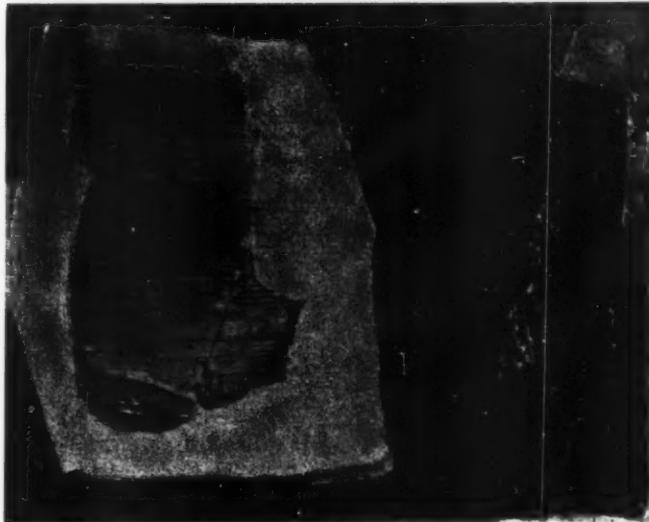


Mani Mala. 1960. 58 × 48 inches.

description of much of modern art. Donati's art is real. His touch and surfaces are lived, felt; and beside the reality of his earth red, vermillion is abstract indeed. Nor is Donati a manipulator or demonstrator of esthetic themes.

The inescapable reality of Donati's paintings is a passionate attitude toward life; a smoldering romanticism as intense, as quiet and as slow as love; a fervor that lies just below the surface of things. It is no accident that Donati's paintings often resemble the sheared wall of a quarry. A rusty red burns in them like the steady oxidation of buried ore. It is of these paintings that Eliot could have written: "To Carthage then I came burning burning burning burning."

Borouaz. 1960. 46 × 58 inches.



Against Picasso

Lawrence Alloway

PICASSO AS MODERN ART

In the early 20th century a version of the traditional battle of the Ancients and Moderns was still playing. It has not so much been won by either side as forgotten, but some of the slogans and habits of the heroic phase of modern art hang on. One of the places where this legacy of the recent past shows is in discussion of Picasso. He was made a key-figure by the supporters of modernity as a Good Thing. It is not too much to say that there was a package deal in which Picasso came along with modernity every time. You couldn't be modern and not like Picasso. Thus he became a symbolic figure identified with the whole of the modern movement.

Roland Penrose's introduction* to his recent exhibition for the Arts Council of Picasso's painting (Tate Gallery) accepts unquestioningly the Picasso = modern art equation. "The name which predominates in the development of the arts during this century, and to which the most revolutionary changes are inevitably ascribed, is that of Pablo Picasso. It is, moreover, largely due to him that the conception of art as a powerful emotional medium, rather than a search for perfection of ideal forms of beauty, has become accepted among the artists of our times." Changes no less revolutionary than Picasso's have been made, during the same period, by Matisse, Kandinski, Mondrian, Duchamp, and Pollock, to look no further. As for the replacement of idealism by emotionalism, which Penrose ascribes to Picasso, it is usually thought to have been accomplished by Gauguin, Van Gogh, and Munch, in the 19th century.

Penrose goes on, "no artist can afford to ignore him", but the only recent debtors of consequence, such as Pollock and Jorn, transformed their model into something more dynamic and painterly than the original. Typical of the narrowness that commitment to Picasso brings is Penrose's assertion that "no contemporary style, from surrealism or expressionism in their various forms to the most unemotional geometric abstraction, escapes his influence". But expressionism preceded Picasso, and surely it is no longer possible to think that geometric art is "unemotional" (have all the studies of the use of mathematics from the Renaissance to the Bauhaus been in vain?). Penrose even repeats the legend that Picasso's drawings "have the assurance and purity of line of drawings by Ingres". Cocteau, in 1923, fan though he was, objected to such unseeing flattery: "nothing is more absurd", he wrote in his Picasso essay, "than to quote Ingres on every occasion that a pencil faithfully reproduces a model. It is enough to look closely at a drawing by Ingres to see that it crackles with little touches and the bursting of witty bombs." Ingres' drawings are rooted in visual data, whereas Picasso's "Ingresque" drawings have a fluid linearism, playfully stretched into long rambling continuities.

How has this cramming of Picasso with everything that happened in modern art come about? Probably it became a tradition through the appeal that Picasso has always had for poets. Jacob, Apollinaire, Cocteau, were early admirers; almost all the French lyric poets dedicated laudatory and mysterious invocations to him, culminating in Eluard (see Picasso's Poets by L.C. Bruenig, Yale French Studies, 21, 1958). Eluard's poems read today like a fulsome and ingratiating court poet of le Roi Soleil:

"Good folk, true friends always ready to befriend, to offer a paw as the honey bear offers his."

"But it is you Picasso, whom they welcome first, for they are thankful to you for forming their behavior."

"Picasso, your countenance reflects their cares and their sorrows, just like the face of the woman they love"; and, "you are accessible, respectful and gentle, good and charming". Such effusions which are only tolerable if restricted in circulation, like love letters and home movies, have coloured art criticism. From the poets this rhetoric of Picasso as all-people and all-art entered French "philosophical" art criticism and became attached to the Ancients/Moderns argument. Rilke and Wallace Stevens, when they wanted respectively representatives of the human condition in 1915 and of the poetic imagination in 1937 used, as the most natural source in the world, the imagery of Picasso.

The mass media have followed the poets and since the late 30s (when Dora Maar covered Guernica) professional photographers have had continual access to Picasso. The Public Relations work of the Muses has been succeeded by Public Relations work. Picasso is, from the magazines on the news-stands to the de luxe library books, a hero of the media. There is a connection between this public imagery of Picasso's life and the content of his art.

Penrose, in an earlier exhibition, Picasso Himself (Institute of Contemporary Arts, London, 1956) documented the connections between Picasso's art and life. The art is usually diary-close to his uneventful biography. Bohemian poverty in Paris, country-house life at Boisgeloup, seclusion during World War II, notoriety or Mediterranean beaches after the war, are all accompanied by appropriate changes in his imagery. With Picasso a change of mistress, château, studio, or pet shows in his art. Thus his willingness to be photographed in funny hats, or with BB, or as an owl's best friend, is close to the occasional nature of his art. Unlike Matisse, say, whose art existed at an imposing distance from the life of which it was symbolic, Picasso is a full-time occasional painter. His life is not where he does his painting but its subject. There are long stretches where you have to be interested personally in Picasso to understand the art.

In view of Picasso's present status, it is clear that he is no longer a hero of the forgotten dispute of Ancients and Moderns. It is not that he has become an Ancient himself, as facile use of the idea of antithetical successive generations has suggested. Other artists of Picasso's generation (Hans Hofmann, for example, and, among the recently dead, Matisse) never looked better. What has happened is that the relation of new art and old art has become too complex to tolerate the old cleavage. At one point there is the Malraux-esque updating by timelessness of the Imaginary Museum; at another point there is De Kooning reported as saying: "Painters are bound to be involved in painting. Old and new are just one thing." What one looks at now is neither Ancient nor Modern art, because that is too simple. One of the consequences of this attitude is that Picasso's art can now be looked at like anybody else's.

Approached just as art, with the cause of modernity removed and without the poetic or the media adulation, what do Picasso's paintings look like? This is a good time to make a start at reassessment, because the old history of modern art by slogans and the gossip of the artists' friends is wearing thin. Modern artists, like modern architects, but not yet modern poets, are being examined on their merits. Judgments can now be passed against Picasso without appearing to condone the bombing of Guernica, for example, just as, the other way round, you can like Futurism without feeling guilty about Abyssinia. The Tate Gallery exhibition, with over 270 typical paintings, makes possible some sceptical note-taking.

THE PERIOD LOOK

The form of the exhibition (a chronology by periods) made one realize how thoroughly Alfred Barr had covered the field in his Picasso exhibitions at the Modern Museum in 1939 and 1946. Barr's codification was badly needed at the time to stabilize the image of Picasso's art, but certain limitations begin to appear. His structure of periods is so poised and neat that criticism sometimes seems to have done its job if a work has been assigned to its proper period. "Picasso's greatest cubist paintings of the early 1920s are the two versions of the 'Three Musicians'", Barr writes. Yes, but how great is that? Nor has there been much attempt to compare one period of Picasso's with another; the period has become an absolute unit, not to be obscured by cross-references or by subjective value-judgments. Penrose accepts Barr's description of neo-classical for the art around 1920, finding in the period "classical serenity". The best description of the art of this time however, is not Barr's but Grohmann's (in a Kurt Valentin catalogue of 1952). He calls 1920-25 "the years of mannerism", and describes the "realistic-manneristic representations of dancing, music-playing, or bathing men and women". Picasso, Grohmann points out, "exaggerates in the direction of the plastic and the ephemeral, of plenitude and paucity, of the gigantic or the midget". This catches exactly the solemn yet amiable flavour of this period, but offers, of course, an achievement less than "classic" which may account for the comparative obscurity of Grohmann's short, crystalline summary.

If we are to reduce the absoluteness of the periods, whose succession is usually read as simply evidence of Picasso's amazing

fecundity of invention, his tireless quest into the Unknown, we might compare the mannerist girls with earlier works of 1906 and 1908. Common to both the early and the later dates are simple figures of voluminous plasticity and, undoubtedly, the later pictures are a return to the earlier theme. Two of the best of Picasso's early works are the "Seated Female Nude", 1906 (National Gallery, Prague) and the "Dryad", 1908 (The Hermitage). If it weren't that everything Picasso does gets to be called a "masterpiece" I would use the word of these two paintings. He has built up forms of a hard-centred solidity, the plastic power of which threatens to explode the picture plane. But in a series of decisions, which must have been like a wrestling match, he has contained the awkward solids. These squat, sculpturesque figures have a clenched strength, a sense of having totally engaged the artist and stretched his resources, that is rare in the later work. When such figures recur in the manneristic-classical period they are acquiescent foam-rubber giantesses. In the Blue Period Picasso again resumes the bulging plastic forms, but the easy execution of a shrilly aggressive impulse is slight indeed after the deeply felt, struggled for, painted forms of 1906 and 1908.

PICASSO AS PAINTER

A curious experience at the Picasso exhibition was to see that the originals of paintings already known in reproduction sometimes looked wrong. It was not simply that one had learned about the pictures in reproduction and was failing to adjust to the pictures' "real" appearance. Rather, it was because Picasso's paintings often lack scale and, hence, fail to establish themselves against reproductions in another size. By scale, I mean a mutual dependence between the size of the canvas and the physiognomy of the paint deposited on it. There is an intimate relation between size and painterliness which one sees in, for example, Cézanne, Klee, and Hofmann, but not, as a rule, in Picasso. Picasso's pleasure is to jump from one medium to another, one size to another, making typical images in every medium. His pastoral images, for example, are spread over large flat paintings, bent around pots, and sucked down into lino-cuts, with a brusque minimum of technical adaptation. He is negligent of the state of the emerging painting, so one misses that acute and anxious feedback from painting to artist to painting and so on, as the marks go down, altering the work and necessitating further decisions. Hence the lack in his pictures of an absolute or appropriate scale. As a consequence, individual paintings often lack the sustained and scrupulous consistency that one has come to expect from easel painting. Hans Hofmann has expressed this expectation of complex and resolved organisation in this way: "The most complete representation of three-dimensionality, in which all the three-dimensional fragments are summarized in an entity, results in a pictorial two-dimensionality. The act of creation agitates the picture plane, but if the two-dimensionality is lost the picture reveals holes and the result is not pictorial" (Search for the Real by Hans Hofmann, 1948).

Picasso's name for improvisation is really the history of an impatience which drives him to paint another picture rather than really finish what he is doing. This impatience is either the cause or the effect of his insensitivity to the emerging physiognomy of the painting. I mean, with Picasso every birth is a Caesarian. If your eyes are used to the subtle and rigorous enmeshing of all visible elements in painting, Picasso often leaves you with only a frustrated feeling of approximation. "Synthetic" cubism gave him an all-purpose language with two main devices: (1) the abutment of planes at corner and edge, with each plane reading as a shift in direction or a change of colour; and (2) what Barr christened "curvilinear cubism", a flowing line which goes over the picture like the serpent around Laocoon. The relaxed shuttling of planes begins around 1912 and the flowing lines begin around 1923. The latter act as a writhing armature which defines form by line; Picasso then fills in the spaces left between the lines, with colour changes at cross-overs, and spatial jumps at line junctions. Both devices were arrived at in the first place as forms which modified the picture plane without destroying its continuous surface or, to put it the other way, as decorative forms with a spatial life. Once Picasso was in possession of these planar and linear methods of picture-making he was unstoppable and today the world is full of Picassos. But what began as a synthesis, such as Hofmann described, became, through continual summary and mechanical employment, a grinding and unresolved conflict. As Clement Greenberg as pointed out "one gets a sense of the picture rectangle as something into which the picture is jammed, neatly or not as the

case may be, but always with an excessive application of will" (Arts, 1, 32, 1957). Peremptory switches from formal to descriptive passages; acceptance of foreground/background differentiation which has the effect of making monstrous the isolated foreground form, so that the devices of picture-making (rather than formality at its highest pitch) become the distortion of the human subject; and a generally inert use of colour: these characterise a majority of Picasso's later works.

THE PEAK

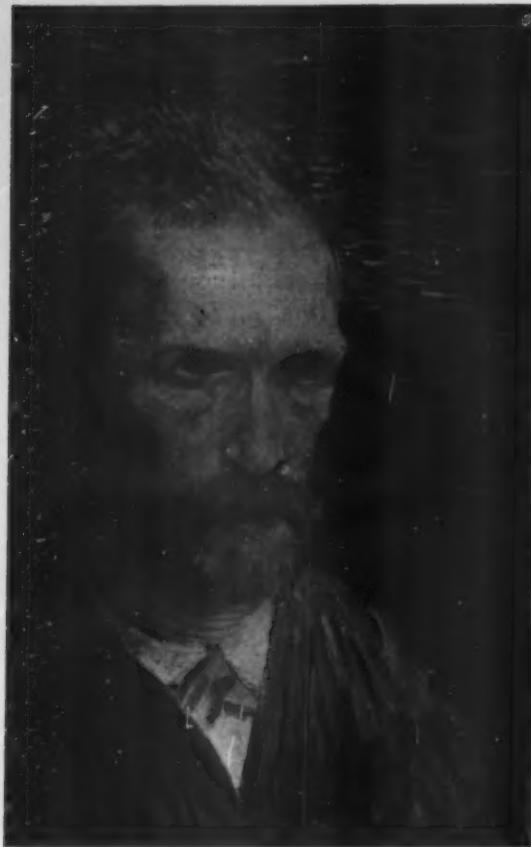
The strange thing is, Picasso, at one period of his life, showed himself capable of just the exacting fusion of two and three dimensions that one misses in the later work. Looking at the "Analytical" Cubist paintings one wonders how the man who could paint these could later be satisfied with the filling-in and patching-up procedures of the work after 1938. Faced with the paintings and collages of 1910—1912 you still get that old feeling. The traditional judgment that makes these paintings a sanctuary of quality is unshaken, but one wonders why Picasso (and Braque) never touched this height again. They took up the problem, if that's the word, of Cézanne, in accomodating the continual and unstoppable shifts of perception to a formality that had the stasis proper to art but without any classicistic simplification. Art was the result of a fluctuation between the object of perception and the medium in which the artist works. Picasso jettisoned this problem but continued to illustrate remembered aspects of it in the witty series of drawings about artists and models that he made in 1927, 1933, and 1953-54. He is not himself engaged in the impossible struggle between the world and its embodiment, but he recounts entertainingly tales of the studio, in terms of a sexually-charged "commedia dell'arte" which anticipates the post-war idylls.

From 1906 to 1912 Picasso was brilliant and at the Tate Gallery two paintings of the Spring of 1910, "Portrait of Uhde" and "The Girl with the Mandoline", tower over most other modern art, just as they tower over the rest of Picasso's huge, flat œuvre. In 1912-13, however, he began to separate himself from the complex relationship with a model and with the complex realisation of painting as painting. It is the end of intricacy. He made an act of simplification which is the one real change in Picasso's development, and one that set the pattern for the rest of his life. From now on Picasso will be the tough, brilliant, versatile, impatient, careering artist of media-fame, a symbol of the avant-garde's restlessness but not of its power to meditate. It is important to distinguish between simplification and expendable conventions, Greenberg's phrase to describe the ways in which artists have fought their habits in an effort to get nearer to their art. It is a way of being alone. Simplification, on the other hand, involves no radical change in esthetic, as the expending of conventions does. It was involved, rather, in the development of the easier conventions of Picasso's own art. He had sacrificed "Analytical" Cubism's potentialities for development (which, in their different ways, Giacometti and De Kooning have both resumed), and taken up only a modicum of its possibilities. To stabilize the flux of perception and of simultaneously flat and spatial marks on the canvas, Picasso and Braque distributed cues such as moustaches and wineglasses through their tense, trembling, pictorial structures. These forms were rigidly symbolic, isolated from the problems of perception and its embodiment in paint. "Synthetic" Cubism blew up and systematised these symbols, at the expense of what made the 1910—1912 paintings great.

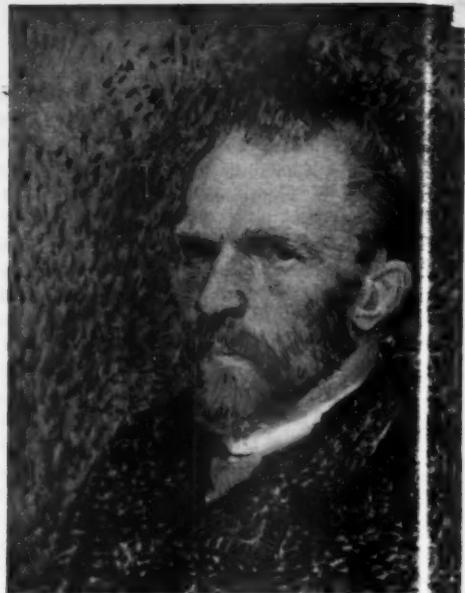
* * *

Faced with Picasso's work one tries to make a compact image of his whole life, compared to the other patterns that men's lives make. To me it looks something like Wordsworth, a man whose best work was done early and whose later work muffles and betrays a brilliant beginning. This is one of the reasons why it is hard to feel that Picasso is the mirror of his age as his fans claim: it's not my distorted face in there. The world has changed a great deal in the 20th century but Picasso has not: the only fundamental change seems to have occurred around 1912. Since then he has been, you might say, polygamous but not different. If you compare Picasso with another longlived man who also made his changes and revisions in public, W. B. Yeats, you get a sense of what is missing in Picasso. Yeats' life, for all his stylistic mobility, is a snowball, getting bigger as time passes and (to stretch the metaphor cruelly) biggest of all in "the winter of his life". The Picasso exhibition at the Tate Gallery, however, culminated in the series

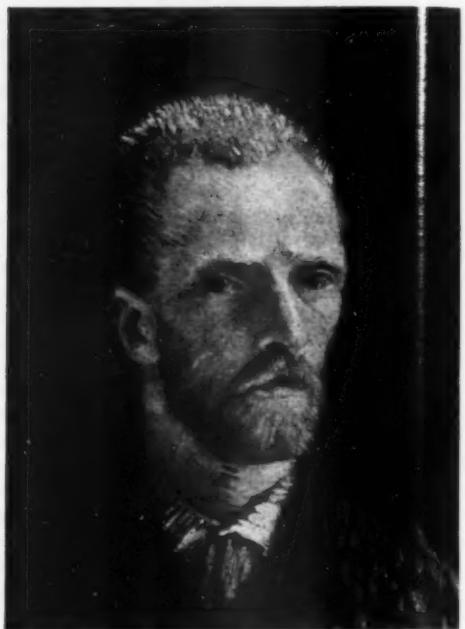
(Continued on page 46.)



Self Portrait. Paris period (1887). Oil on canvas on board.
43.5 x 31.5 cm. (Collection V. W. van Gogh.)



Self Portrait. Paris period (1887). Oil on board. 41 x 35 cm.
(Collection V. W. van Gogh.)



Self Portrait. Paris period (1887). Oil on canvas.
41 x 33 cm. (Collection V. W. van Gogh.)



Self Portrait. Paris period (1887). Oil on cardboard.
19 x 14 cm. (Collection V. W. van Gogh.)



Self Portrait. Paris or Arles period (1887 or 1888). Oil on
cardboard. 42 x 31 cm. (Collection V. W. van Gogh.)



Self Portrait. Paris period (1887). Oil on canvas on board.
42 x 31 cm. (Collection V. W. van Gogh.)

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A Group of Self Portraits by Vincent van Gogh, from the inaugural exhibition of the new galleries of Marlborough Fine Art, London

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Sur le vertige

A propos des peintures
de Duvillier

Henri Maldiney



Duvillier: Hors de sol. (Private collection, Washington, D.C.)
(Photo Galerie St-Augustin, Paris.)

«L'art ornemental dans sa phase créatrice ne donne pas à voir mais à être... Il est de l'ordre de l'acte et du sens, non du spectacle et du décor. L'ornement n'y est point motif mais mouvement. Le labyrinthe, l'entrelacs, le tourbillon et leur forme mère, la spirale, ont été pendant des millénaires, du néolithique à l'âge du bronze, les grandes voies de communication rythmique de l'homme avec l'être. Sur un petit vase des Cyclades une quadruple spirale rythmant l'involution — évolution de la vie universelle, c'est-à-dire l'unique mouvement Vie — Mort — Renaissance, est associée aux énergies cyclique et centrale de l'Océan et du Soleil.

Or Eau et Feu sont les deux éléments qui se succèdent et s'associent dans vos œuvres. Et toujours emportés d'un même mouvement, le tourbillon, qui est une forme du Vertige.

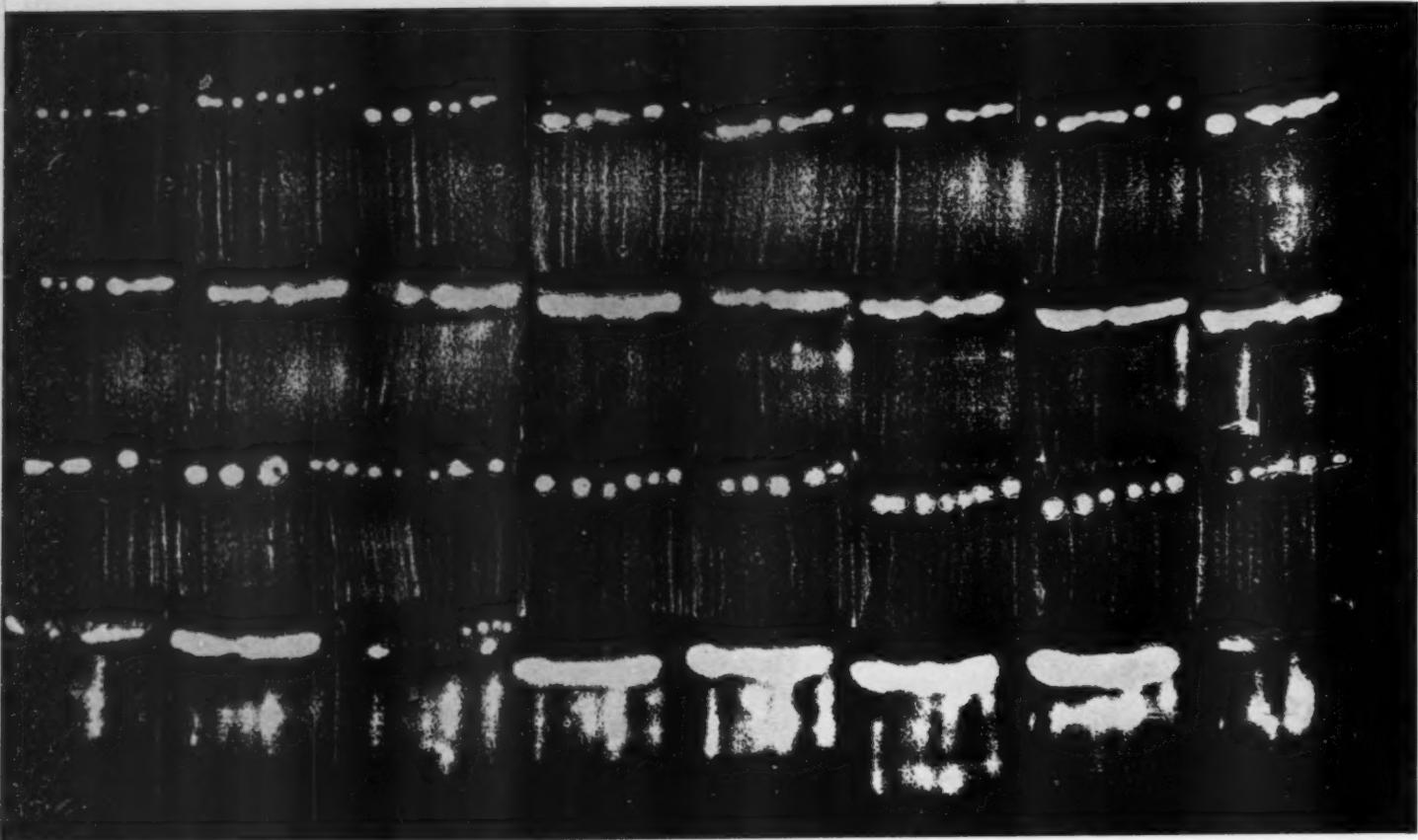
Le Vertige est une situation limite, situation pré-cosmique dans laquelle nous sommes en proie à l'espace, lui-même abymé dans une dérobade universelle autour de nous et en nous. Dans l'ordinaire de la vie, nous éprouvons l'espace de notre présence dans une tension „proche-lointain“ qui s'esquisse à partir d'une région déterminée de notre corps en acte. L'homme AFFRONTE les obstacles, fait FACE aux adversaires et l'angle apparent de l'horizon où s'inscrit l'actualité de notre présence aux choses est en général sous-tendu par la hauteur de notre buste. Considérez l'homme dans l'exception de sa statut: il est le seul être debout au milieu du monde, le seul dont la verticalité peut, dans l'écoulement de tout,

se constituer en „maintenant“ et récapituler le monde. Mais cette ligne d'assurance, la verticale humaine, suppose une assise fondamentale, celle du sol sous nos pas, de la terre qui nous est donnée, en deçà du mobile et de l'immobile, comme l'aire de référence de tout mouvement et de tout repos.

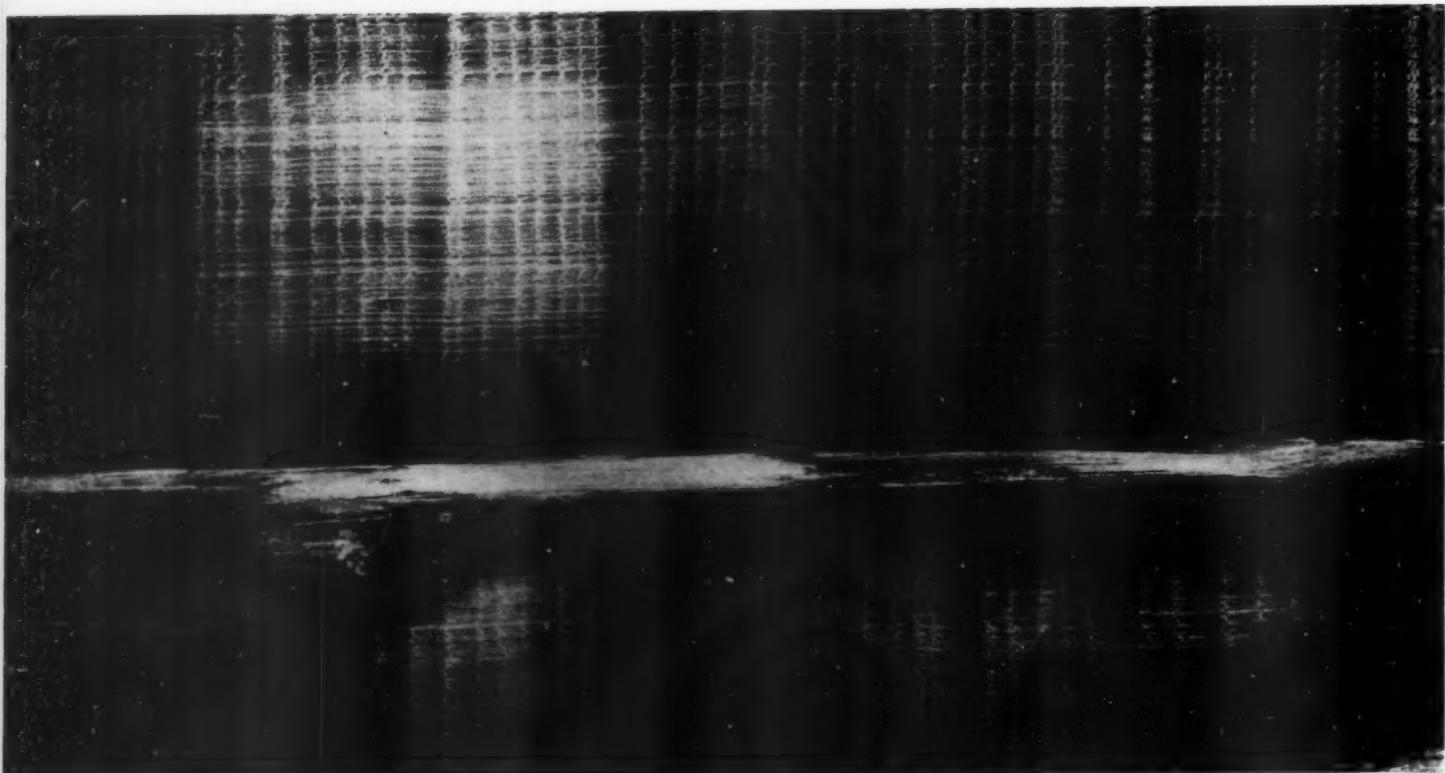
Qu'un homme cependant se tienne debout sur une cime ou une falaise il assume sa verticalité dans une situation extatique où il est exposé hors de lui-même à l'espace qui l'investit et l'assiège de tout les côtés à la fois. Il existe au péril de l'espace; et s'il ne maintient pas une exacte frontière entre le proche et le lointain, ce péril prend forme et continu dans le Vertige.

Le Vertige est une inversion et une contamination du Proche et du Lointain. Pour l'homme qu'il saisit au milieu d'une paroi, l'amont, côté protecteur et proche, se redresse jusqu'à devenir surplombant et libre d'un mouvement d'expulsion sans fin; tandis que l'aval, là-bas, se creuse dans un lointain qui commence sous ses pas. Le ciel entier bascule avec la terre, dans un tournoiement sans prises. Ni l'homme n'est le centre, ni l'espace le lieu. Il n'y a plus de LA.

Il est remarquable que le Vertige casse dans la chute et qu'il suppose toujours un appui. Comme l'angoisse de la nuit étreint celui que ne se confie pas à elle, le Vertige n'est pas dans le libre abandon à l'espace. Il se produit avec la surrection du corps éprouvant sa prise, comme la mort onirique correspond au sursaut du réveil.»



Klaus Jürgen-Fischer: Reduktion. 1959. Tusche.



Klaus Jürgen-Fischer: Reduktion. 1959. Tusche.

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Klaus Jürgen-Fischer

Der Maler Klaus Jürgen-Fischer, geboren 1930 in Krefeld, gehört zu den jüngeren Künstlern in Deutschland. Er vermag bereits auf den ersten Zielen der heute 40—50jährigen aufzubauen, zumal ihn neben einer feinnervigen Sensibilität eine äußerst intelligible Wachsamkeit auszeichnet. Fischer, der die Kunstabakademien in Düsseldorf und Stuttgart besuchte, Schüler W. Baumeisters war und bereits viele Ausstellungen des In- und Auslandes beschicken konnte, wurde bekannt durch eine Vielzahl kleiner und grossformatiger Graphiken, in denen kultivierte Linien, vibrierende Komplexe, farbenartige Verspannungen einen eigenartigen surrealistischen Zauber hinterliessen. Zweifellos hat Max Ernst seine Anfänge beeinflusst. Neben einer leisen Ironie tauchten darin zuweilen schon verfeinerte und vergeistigte Prozesse einer unmittelbaren Abstraktion auf, deren einziges künstlerisches Problem schon damals ein gestörtes Gleichgewicht zu sein schien. Es waren sehr talentierte Arbeiten eines jungen Künstlers, der nach eigenen Wegen suchte.

Von 1957—1959 sah man überraschenderweise Materiebilder seiner Hand, in denen zwar der übernommene charakteristisch graphische und freispielende Strich sowie die Versehrung der Fläche durch eben diese winzigen geritzten Kanäle auffallend waren; aber die Art der monochromen Flächen liess dann doch vermuten, dass er den vegetativ-sensualen, den erdgebundenen Malern folgen würde. Fast gleichzeitig tauchten wiederum flächige Gebilde, interessante und vielleicht zu wenig beachtete Bilder in Schwarz-Weiss auf, welche Lichtgraphismen genannt werden könnten. Dem graphischen Element voll vertrauend, darin das Eigenwillige seines Talents entdeckend, entstanden Blätter von äußerst kontrollierter Sinnhaftigkeit, die ihn mehr auf die Seite der Künstler treten liess, welchen der Raum und die reine Fläche Ziel aller Bemühungen bedeuten. — Mit den jüngsten Arbeiten scheint das Vielseitige um seinen geistigen Ort im Ganzen entschieden. Es sind Zeichnungen und Entwürfe, welche ihrem Charakter nach zwar noch Uebergangsspuren tragen, dennoch gezielte Endgültigkeiten seiner Art darstellen, weil die Absicht bereits unverkennbar aus dem Erreichten hervorspringt.

Graphiken sind vergleichsweise die Kammermusik der Malerei, ihre Töne kommen nach Nietzsches Wort «auf Taubenfüßen» daher. In der Tat haben die Gouachen und Radierungen, Tuschen und Entwürfe Klaus Jürgen-Fischers nicht nur in den Tönungen, sondern auch im formalen Gefüge etwas Zartes, Leises und dennoch Beschwingtes. Viele mögen Vibrationen enthalten, welche von winzigen inneren Beben ausgelöst scheinen; andere sehen aufgefängen, eingefangen Strahlungen ähnlich, die zuweilen ins Organische überschlagen; wieder andere liessen sich magnetischen Splitterfeldern vergleichen, deren Ordnung von geheimen Wirkkräften bestimmt und festgehalten ist, und letztlich mag sich der und jener röntgenologisch angesprochen fühlen, wo Materien in ihrer Weise negiert und in ein transparentes Gewebe von sich regenden Organen aufgelöst erscheinen. Das aber dürften nur äussere Tastversuche sein, sich den Dingen zu nähern.

Auffallender scheinen mir zunächst die Bronze-, Gold- und Silbertöne seiner Graphiken. Fischer hält sich seit jeher gerne in Räumen einer bestimmten, nicht nur farb-form-gesicherten Kostbarkeit auf. Will er den Begriff äusserer, aber echter Vornehmheit in die Fläche umprägen, nicht ohne sie dahingehend intensiviert und erfüllt zu haben? Unsere optische Dimension, die von anderen Malern herzeit ins Rustikale, zuweilen Dunkle, in jedem Falle Elementare beeinflusst ist, müsste sich dann an den Firnis, an die Kunstpapierfolien und die ihr anvertraute Formenwelt seiner glatten, vornehmen Arbeiten erst gewöhnen. Ob sich darin die geistigen Horizonte

eines neuen Salons (wie es sie in den Hochzeiten der Romantik gab) ankündigen, dem entsprechende Gespräche noch zuzuwachsen hätten, sei nur am Rande erfragt.

In der Gesamtentwicklung dieses Künstlers sind die Gouachen und Tuschen der letzten Zeit zugleich ein Neuansatz, vom Strich, von den Linien, von der Geste her zu einer neuen Farbigkeit zu kommen, wie ebenso ein sozusagen nach rückwärts wirkender Versuch, Farbe zu reduzieren, um ihre Qualität zu steigern. Das erklärt die vorwiegend kleineren Formate, denen sich später grössere anfügen mögen. Aber — auffallend genug — schon jetzt wird in einigen eine Monumentalität erwirkt, welche eine überraschende Überzeugungskraft seiner malerischen Aussage verraten. Einerseits haben sich — abklingende Restbestände einstiger Grabebilder — die Farbgründe in eine monochrome, dennoch zuweilen mystische Fläche geebnet, zu luftiger Transparenz von Linien- und Pinselzügen gesteigert; andererseits jedoch bekunden die mehr und mehr zurückgehaltenen Klänge ein Begehr zu einem Minimum an Farbe, mit deren Hilfe das Bildgeschehen gerade noch erfahrbar bleiben soll. Der Maler selbst gebraucht das Wort «Unsichtbarkeitsgrenze».

So gleichförmig dem ungeübteren Auge zunächst die Blätter und Bilder erscheinen mögen, sie erschliessen ihre an östliche Empfindungszenen gemahnende Qualität erst bei genauerer und anteilnehmender Betrachtung. Stets richten sich die Züge nach einer Mitte hin. Immer von verschiedenen Seiten kommend, wollen sie zu einem Treppunkt vordringen. Auf dem Getroffenen aufbauend, wird der Atem einer Linie oder eines Pinselzuges entwickelt bis zu seiner vollen Kraft, bis zu seiner Einfügung in ein lineares Gefüge. — Wenn Fischer zeichnet oder malt, so hat er, wie Friedrich Bayl von H. Michaux behauptete, «kein Gegenüber mehr, keine abstrakt-geometrische Figur», keinen Gegenstand, «kein visionäres Bild». Nichts von Objekt im alten Sinne kommt ins Spiel. «Ein unbestimmtes Thema erregt.» Es wird monologisch entfaltet. Verständlich, dass sich diese Malerei erst in der Reihung, in der Serie erfährt, in einer Abfolge von Geschehen also, und zwar als ein ingenioses Suchen zu etwas hin, das sich im Tun mitunter einstellt. Angezielt ist lediglich eine Ausgewogenheit aller Kräfte, im Maler, im Bilde, in den Mitteln, im Geschehen. So spielt sich dieses hohe Tun, halb Geste, halb auch minutiöse Arbeit, bis sich im Strom der Linien, Flecken, Knäuel und Gespinste Schwerpunkte konzentrieren. Nicht immer gelingt diese Konzentration auf eines oder mehrere Zentren hin. Manchmal muss sich der Maler einfach damit begnügen, die Störungen eines graphischen Vorganges als sinnvolle Zwischenträger erkenntlich gemacht zu haben. — Alles, was sich malerisch und graphisch ereignet, geschieht in wenig erkundeten Uebergängen, in einem Reich des Zwischen, für das wir keine Namen haben.

Sollte man den Zusammenhängen nachspüren, die zwischen den feinnervigen Linien, der reinen Pinselfaserwirkung einerseits und den Fasern der Psyche andererseits bestehen? Seit langem spielt der Begriff «Psychogrammatisches» in der Kunstdiskussion eine Rolle. Er ist mit einigen Namen, für die er bemüht wurde, nicht abgetan. Auf die Blätter Klaus Jürgen-Fischers bezogen, scheint er eher erweiterungsbedürftig; denn die Autonomie des heutigen Künstlers gestattet, in viel differenzierter Weise mit dem Instrumentarium mentis umzugehen, als dies jemals vorher der Fall war. Dies könnte das Kriterium des Künstlers selbst und seiner Kunst zugleich sein, in wieweit es jeweils gelang, den Grad des inneren Durchgangs, den bebenden Ausschlag bildlich bewusst gemacht zu haben, so dass er, nunmehr an den Tag gehoben, der Gegenwart als Wirklichkeitsgewinn erscheint.

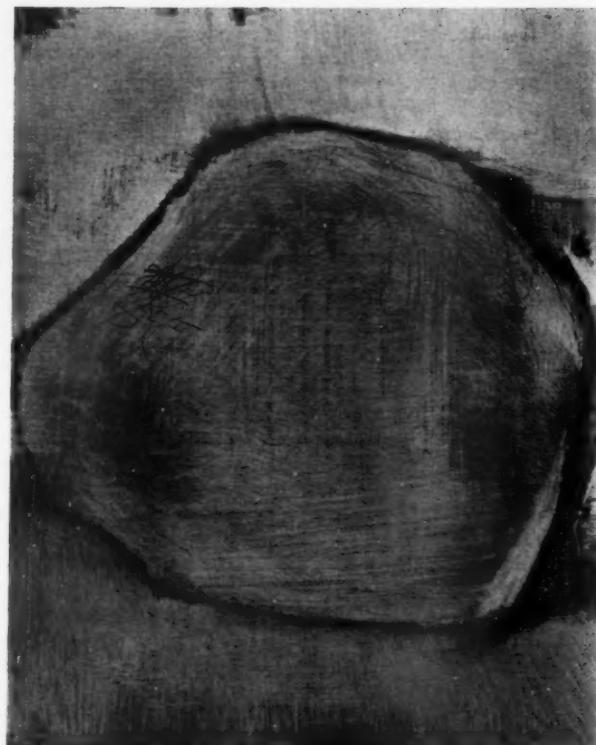
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Reduktion. 1959. Gouache.



Reduktion. 1959. Tusche.



Reduktion. 1960. Gouache.

Die heutige Malerei ist wie die Graphik zu sich selbst gekommen und zeigt uns Werke, deren eigenartige Einmaligkeit uns je vor neue «Feinstrukturen der Welt» stellt. Fischer weiss in seinen Arbeiten nicht nur seine sensible Intelligenz anschaulich zu machen, sondern in diese Einstellung lebendig zeugende Unmittelbarkeit zu tragen, so dass Spontaneität und Rezeptivität zu einem Niederschlag gelangen, dessen Reiz diese Spanne zwischen Erahntem und Erkanntem bleibt. Seine geschriebenen Zeichnungen sind Ausdruck und Zeugnis einer unbewussten künstlerischen «Leidensenergie» — ein bemerkenswertes Wort, das sich in Fischers Buch «Der Unfug des Seins» (Agis-Verlag, 1955) findet. Es sind letzten Endes Selbstentäusserungen eines Menschen, der sich der Öffentlichkeit stellt.

ALLOWAY: Continued from page 41.

of paintings around "Las Meninas" (1957), a gargantuan statement of Picasso's post-war brut tendencies, ludic in their variations on Velasquez, but parodistically empty and crabbed.

Or, compare the Picasso exhibition with the summer's Poussin exhibition at the Louvre. The end of the Poussin exhibition was not the same as the beginning. If you compare three versions of Apollo by Poussin, for instance, there are significant changes which relate to one's understanding of how experience is enriched and extended with age. "L'Inspiration du poète" (ca. 1627-29) is on the topic of creation; "Phaeton demande à Apollon de conduire la Char du Soleil" (ca. 1635) is, for all its throne-centred pageant, a pathetic image of the consequence of divine and human interaction; and in "Apollon Amoureux de Daphné" (1664) the god is a figure in an abstracted iconographical game involving ideas of the world. To compare any three women by Picasso, painted during the decades since 1912, would not, I think, reveal a comparable accretion of experience. For want of this snowball effect (which comes from learning), Picasso's development seems to relate to a stationary centre rather than to a dynamic movement in time.

After his 1906—1912 peak, Picasso reaches out in every direction, each foray vivid and spectacular, but, after each extension, he returns to an indulgent and unmoving centre.

The catalogue is low in useful art historical information, perhaps because of the initiating influence of the poets. Penrose does not give, for example, in the picture entries, details of the subjects of the cuttings in the cubist collages, even when, as in a still life of 1912-13 from the Tzara collection, the newspaper item seems relevant to cubist structures. In this case there is a cross-section of a fishing boat afloat captioned "how to hold a line at a 1000 metres". This diagram is ironically similar to Picasso's charcoal outlines in the picture. Soby's famous "Seated Woman" of 1927 is not framed up to the painted edge but is surrounded by wide margins. Why? Picasso's "Kitchen", 1948, is inadequately catalogued: there is no mention of Daniel-Henry Kahnweiler's note on the two versions of "The Kitchen" (Transition 49, no. 5), with quotes from the artist, nor of Greenberg's suggestion of Gottlieb's influence. If there is any, it must have reactivated Picasso's interest in the star-diagrams of the 1924 Belzac illustrations. Penrose rightly mentions them but not why, a quarter of a century later Picasso should suddenly have felt like making large flat paintings out of them. Penrose neither documented the alleged Gottlieb influence nor laid the vile aspersion (Greenberg's note was based on Samuel Kootz showing Picasso photographs of American art in 1948 when Picasso seems to have liked Gottlieb better than most).



Torso of an Atlantid. From the exhibition, "Gandara Sculpture", sponsored by the Asia Society, New York, and circulated by the Smithsonian Institution.

European Museums

II.

The Courtauld Institute of Art, London



Renoir: *La Loge*.



Manet: *Le Déjeuner sur l'Herbe*.



Veronese: *The Baptism of Christ* (Lee Collection)



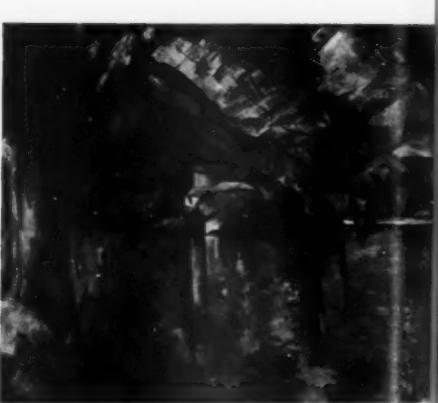
Cézanne



Goya



Sickert



Cézanne: *Le Lac d'Annecy*.



Gauguin: *Te Reiroa*.



Cézanne: *La Montagne Ste-Victoire*.

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The Minneapolis Institute of Arts

Four pictures from the recent exhibition
of the Daniels and Maslon Collections



Chagall: Study for "Three Women". 1919. Oil on canvas. $25\frac{1}{2} \times 36\frac{1}{2}$ ".
(Collection of Mr. and Mrs. Samuel Maslon, Wayzata.)



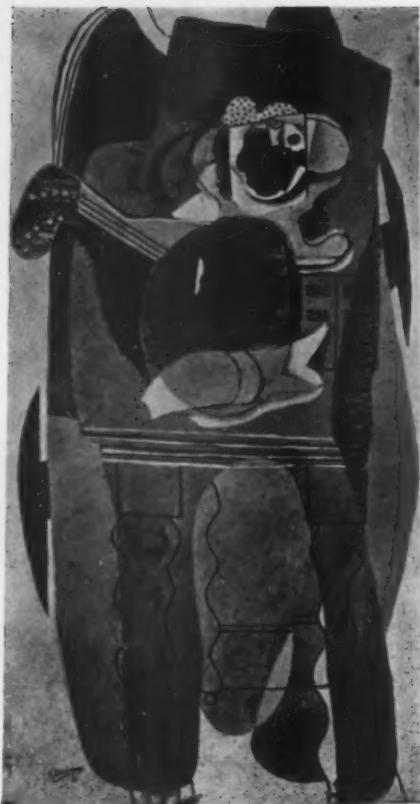
Watteau: Head of a Man (after Van Dyck). Red, black and white crayon.
 6×5 ". (Collection of Mr. David Daniels, New York.)



Chagall: The Scholar's Playthings. 1917. Oil on canvas. $35\frac{1}{4} \times 20\frac{1}{4}$ ".
(Collection of Mr. and Mrs. Maslon.)



Degas: Dancer Posing. Charcoal heightened with white chalk. $10 \times 12\frac{1}{4}$ ".
(Collection of Mr. David Daniels.)



Braque: *La Table*, 1930. Oil on canvas.
57½ × 30½ inches.

Some Paintings from the Collection of
Governor Nelson A. Rockefeller,
recently shown in the Albright Art Gallery of the
Buffalo Fine Arts Academy and reproduced here through
the courtesy of Governor Rockefeller



De Kooning: *Gansevoort Street*, 1950-51. Oil base paints on cardboard.
30 × 40 inches.



Klee: *The Jester*, 1927. Oil on cardboard. 28½ × 18½ inches.



Matisse: *Italian Woman*, 1915. Oil on canvas. 45½ × 35¼ inches.



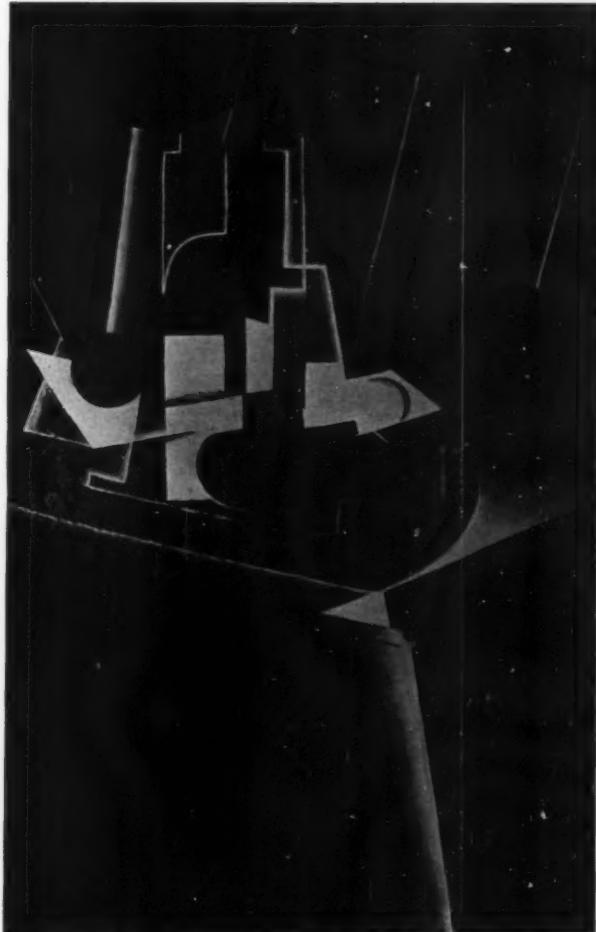
Van Gogh: *La Loge*, circa 1905. Oil on canvas. $44\frac{1}{4} \times 34\frac{1}{4}$ inches.



Pollock: *Number 12*, 1952. Oil, aluminium, and oil base paints on canvas. $101\frac{1}{2} \times 89$ inches.



Grau: *The Calendars*, 1946-47. Oil on canvas. 50×60 inches.



Léger: *Le Buffet*, 1917. Oil on plywood. $45\frac{1}{4} \times 28\frac{1}{4}$ inches.

Some Current American Federation of Arts Exhibitions



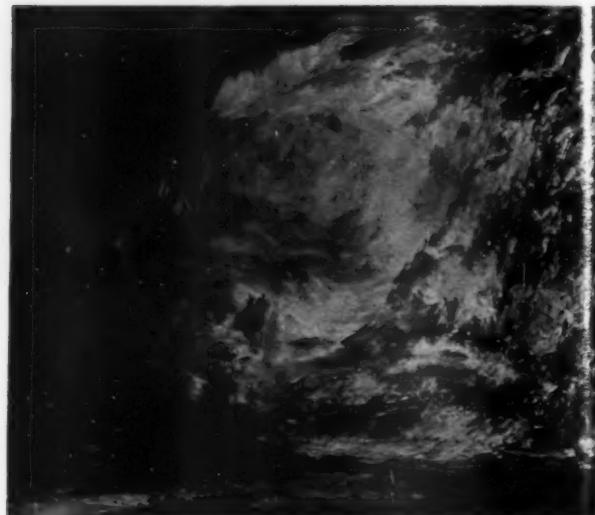
Raymond Parker: Untitled Painting. 1959. Lender: Stephen Radich Gallery, New York. In the exhibition, "Some Younger American Artists".



Carol Summers: Woodcut. From the exhibition, "Wood: Sculpture and Graphics".



Franz Kline: Untitled Painting. Lender: José Guerrero. In the exhibition, "Artists as Collectors".



Jon Schueler: Red Snow and the Sun. Lenders: Mr. and Mrs. Roy Neuberger. From "Some Younger American Artists".



9th Century Wood Hachiman. Lent by The Honolulu Academy of Arts. In the exhibition, "Japanese Art Treasures".

Exhi
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Sam Bak (Gal

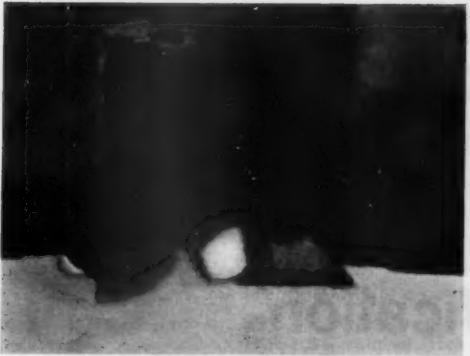
Exhibitions Here and There



Charchoune (Galerie Henri Bénédit, Paris).



Sam Bak (Galleria Schneider, Rome).



Karin (Galleria Bevilacqua La Masa, Venice).



Leyden (Galleria Bevilacqua La Masa, Venice).



Paolo Buggiani (Galleria Schneider, Rome. Painting from the collection of Mr. and Mrs. David E. Bright).



Wostan (Galerie Lara Vincy, Paris).



Denis Bowen (Redfern Gallery, London).



John Copans (Drian Gallery, London).

Degottex et le combat des signes contre la signification

Abraham Miles

Toute œuvre d'art pose des questions différentes. Certes tout est dans tout et n'importe quelle œuvre pose à elle seule tous les problèmes de l'art, mais elle les pose dans un certain ordre, et c'est celui-ci qui définit la résonance du message artistique.

L'art non figuratif ne s'offre pas au spectateur, il doit être conquis par lui. Cette conquête est la base même du plaisir qu'il nous donne. Aux beaux temps du figuratif, l'œuvre s'offrait avec son sujet en épousant les catégories mentales du spectateur, il cherchait son plaisir dans la sensualisation de formes connues et dans cette source inépuisable de satisfaction mentale, que les psychocybernéticiens étudient comme la fonction de reconnaissance, ce déclic de mise en place d'un puzzle dans notre esprit, cette assimilation qui s'affirme une maîtrise pour la conscience. Désormais l'œuvre ne s'offre plus, elle doit être prise, elle requiert effort des récepteurs du message et disperse beaucoup mieux l'ensemble de ces derniers en catégories selon leur capacité de faire de tels efforts, d'édifier des formes conscientes ou inconscientes dans le combat du sensuel et de l'intelligible.

Ainsi, dira-t-on que toute œuvre non figurative est semi-projective, percevoir c'est sélectionner, ordonner, subordonner, construire. «Projeter» signifie précisément attacher à l'objet extérieur proposé à nos yeux des structures de valeur puisées dans notre répertoire culturel; la pure et simple réception qui se voudrait passive n'est qu'une ataraxie étrangère à l'être rationnel, et qui se réduit en fait à la fuite devant la sensation. Ainsi le récepteur projette le réseau de ses connaissances, de son passé, de son acquit, sur ce qui est offert à ses yeux. Il construit une perception sur le réel.

Degottex nous propose une série de questions sur les formes que réalise notre esprit, car les images qu'il nous offre n'appartiennent pas au monde des objets et des phénomènes. Ces formes sont déjà au monde des signes, ce sont des idéogrammes, Degottex nous invite à projeter des SIGNES SANS SIGNIFICATION.

Le mot «idéogramme» signifie à peu près «lettre d'image»; il nous situe automatiquement sur un plan intelligible souligné par le jeu subtil que le peintre pratique entre la forme et le fond par la voie des demi-valeurs.

Puisque ces signes sont dépourvus de signification, comment est-il possible de les reconnaître en tant que signes, c'est-à-dire d'y trouver une norme, au moins subconsciente, de la connaissance, un mouvement spontané d'acceptation ou de rejet comme un élément de répertoire antérieurement connu, plus précisément encore un étalement en niveau, en hiérarchie de répertoires puisque nous n'avons jamais tracé aucun de ces signes et qu'ils sont à la fois imposés et gratuits?

C'est le MOUVEMENT qui représente chez Degottex la normalisation sous-jacente à l'ensemble des signes qu'il nous présente. La sensation de sûreté est inhérente à la rapidité du geste, le signe n'est que la trace, la cristallisation d'un idéogramme gestuel, et c'est au niveau des mouvements perçus dans une sorte de schéma moteur corporel similaire chez tous les êtres humains, que s'établit la norme qui définit l'extension d'un répertoire: l'acte de reconnaissance.

Ainsi Degottex nous suggère, avec une très grande discréption, une compréhension de formes idéographiques à la fois ARBITRAIRES et NORMALISÉES au niveau des mouvements qui leur ont donné naissance, en conflit permanent avec une sensualisation des idéogrammes, un jeu provoquant pour l'esprit entre la forme et le fond par l'introduction d'une sorte de logique ternaire dans laquelle des noirs mats ou brillants s'imposent comme forme par rapport à

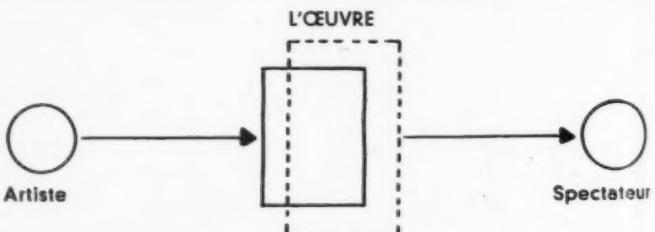
un fond, et comme fond par rapport à un signe superposé. La forme noir sur noir est un des aspects les plus attrayants de ses tableaux où l'on sent la maîtrise d'une technique nouvelle: le contrepoint des registres de valeur.

Degottex nous pose une autre question sur le plan de la complexité de ses tableaux car la complexité des formes que Degottex nous propose se situe à la limite statistique des deux grands «styles» de la vision perceptive: exploration ou intégration.

Nous «intégrons» dans l'épaisseur du présent les formes simples, nous les appréhendons dans une totalité pour consacrer le reste de notre temps à nous déplacer du général au particulier, de l'ensemble au détail, des grands signes aux micro-symboles. Nous «explorons» les formes complexes, nous les assimilons dans une voie inverse de la précédente, nous les lisons comme une page et nous les déchiffrons en partant d'un sous-répertoire d'éléments pour édifier et acquérir un répertoire global: nous apprenons la forme (Vide de l'illimité).

En tant que Formes, les idéogrammes se situent dans une gamme de complexités. Les signes des arts idéographiques ou typographiques observent une limite supérieure de complexité, fonction de leur origine et de la structure de la pensée, puisqu'ils sont liés à la richesse de la constellation des significations et au principe du moindre effort qui régit la vie des signes dans l'univers linguistique. Les signes détachés de la signification, les idéogrammes gestuels ne connaissent pas de limite précise depuis les traits et les lignes d'un Mondrian jusqu'à la prodigalité batailleuse d'un Mathieu, leur richesse n'est liée finalement qu'à la complexité du mécanisme gestuel qu'ils cristallisent.

De même qu'il n'y a pas d'art sans règles, il n'y a pas d'œuvre d'art sans attention. Le peintre, l'artiste, requiert du récepteur une participation qui se traduit par cette série de projections que fait celui-ci de son univers personnel sur la toile. Attention signifie intensité, mais cette intensité est soutenue par le tableau, elle est amplifiée par la réponse que le tableau fait au spectateur, il s'établit un jeu de demandes et de réponses: un entretien. Tout ceci demande du temps, le plaisir de l'art ne s'obtient qu'à ce prix.



L'entretien a lieu entre le spectateur et le tableau, non entre le spectateur et l'artiste. C'est presque toujours un entretien calme, secret, réglé par l'exigence d'attention qui ne dure qu'autant que le récepteur s'y prête; l'artiste est loin, absent, et s'est effacé devant son œuvre; le tableau est là, l'artiste n'y est pas et nous savons de reste que si ce dernier veut transmettre un quelconque «message» celui-ci ne peut reposer que sur une architecture de contresens. L'œuvre a un sens, souvent très net et quelquefois très objectif pour l'ensemble des spectateurs, mais ce n'est pas, du moins généralement, celui que l'artiste a voulu y mettre, si c'est qu'il puisse être pour lui. Contresens et ambiguïté vont de pair car le mot de «sens» reste toujours entaché d'une logique étrangère à l'art.

Ainsi y a-t-il deux stades dans la transmission du message, qui s'articulent dans l'existence de l'œuvre et cette articulation laisse place à un certain jeu, condition de vie de l'art non figuratif. Il y a certes aussi un entretien entre l'artiste et l'œuvre dans sa réalisation même, mais cet entretien — qui prend souvent la forme d'une discussion violente avec la matière, d'une lutte avec celle-ci pour lui imposer des formes arbitraires — n'a qu'un rapport lointain avec celui que le spectateur aura avec l'œuvre. Les «arguments» qui sont échangés ne sont pas de même nature: la matière, comme le spectateur, répondent ce qu'ils veulent.

Degottex crée des idéogrammes, des lettres d'image, mais ce jeu du sens qui prend sa place dans la liberté du spectateur devant le tableau n'en est que souligné, il est la condition de valeur d'une esthétique.

* * *

Par contre, la notion de vitesse sur laquelle se repose l'art de Degottex amène un aspect nouveau dans la discussion entre le peintre et le tableau, plus prosaïquement entre le peintre et la peinture, la toile, les tubes et les pinceaux. La révolution de la vitesse est une valeur nouvelle, action painting et tachisme ont promu la vitesse au rang d'une de ces contraintes créatrices que seul des arts annexes: la fresque ou la mise en page des journaux avaient su déceler.

Notre jugement est tout pénétré de valeurs anciennes, héritage de cultures périmées, valeurs si insistantes et si dépourvues de preuves qu'il est souvent difficile de les faire émerger à notre conscience, et que nous les prenons pour axiomatiques alors qu'elles ne sont qu'une rémanence de situations passées. L'esprit humain a une grande viscosité et il lui faut un retour réflexif pour accéder une nouvelle valeur. Que l'intérêt d'une œuvre soit, toutes choses égales d'ailleurs, proportionné au temps qu'il a fallu pour l'accomplir a paru si longtemps évident à des esprits formés par l'art du portrait ou de l'édifice à habiter, que quelques scandales étaient nécessaires pour établir que la vitesse d'exécution puisse fertiliser l'imagination créatrice, remplaçant la valeur travail par la valeur capacité d'intégration, traduite par la sûreté du jugement gestuel, et acquise, bien entendu, au prix d'un long travail passé, car au bout du compte le travail reste l'exigence de tout art.

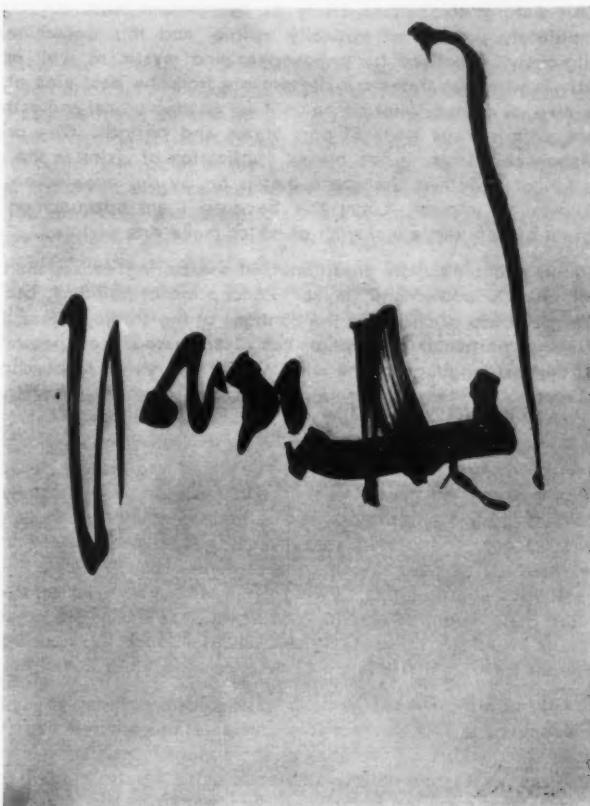
Le tableau n'est plus alors «en soi» une maturation, il est le message d'un instant, d'une évolution qui se passe dans l'esprit de l'artiste. Degottex consacre une large part de son travail aux graphismes à l'encre de Chine, et réalise des séries qui présentées assemblées à l'exploration du regard, conduisent le spectateur à travers une aventure gestuelle. Il considère ces séries comme faisant un tout en elles-mêmes: la série est un ensemble qui excède la somme de ses éléments, expressions d'un instant. L'économie de l'œuvre en est changée, elle participe de la valeur du geste créateur sous la pression du temps, et s'organise non plus dans l'ordre: Forme, Détails, Petits, Détails, classique à la construction habituelle, mais dans une autre perspective de globalité et de nécessité successives. Tels idéogrammes (Plus prompt que l'esprit) requièrent un point, une ligne, ou une tache après le premier stade qui oriente notre regard, les lignes de force du tableau sont les lignes de force de notre perception, et non plus celles de notre logique. L'idée de «signe» implique sûreté, vitesse, volonté pour son créateur, elle implique stabilité, rejet du détail, liaison à l'universel pour son récepteur, cette marge entre le sémantique et le personnel qui fait le degré zéro de l'écriture. Au delà de la vitesse même, l'œuvre de Degottex implique instantanéité: la suspension du temps dans le geste irrévocabile et sans complément.

Ici intervient l'idée de nécessité qui se substitue à celle, périmée, d'infiaillibilité. Il n'y a pas d'infiaillibilité en art non figuratif à partir du moment où une forme de signification universelle n'est plus le module régulateur des formes proposées, apportant, avec une multiplicité discrète des possibles, une universalité quelconque. Que signifie en effet infiaillibilité? Il signifie nécessité MORE-GEO-METRICO de tel des détails offerts par rapport à l'ensemble. Cette infiaillibilité méconnait donc l'invasion de l'aléatoire dans la création, aléatoire qui se veut perçu comme tel; infiaillibilité ne peut exister pour un seul être, c'est une valeur universelle. Une forme est proposée: un mouvement de pinceau, et sur cette forme reconnaissable appartenant à l'univers du geste, une fluctuation aléatoire dans laquelle s'exercera la capacité projective du spectateur avec son répertoire personnel de formes «à penser».

* * *

Ce test, c'est l'artiste qui sera le premier filtre de cette nécessité. Degottex illustre clairement le mécanisme de cette forme nouvelle de lutte avec la matière dans un système régi par la vitesse. Sur

150 toiles il en élimine 120, et ce filtrage sélectif est l'expression de la réponse que le tableau donne à son créateur. Une toile ne peut être retouchée, elle ne peut qu'être détruite, c'est la définition de la nécessité. Telle tache de peinture en tel point de la toile (Uttama) résulte de processus aléatoires que le physicien traduirait en viscosité du colorant, mouillabilité du fond, tension superficielle et autres notions oiseuses, mais qui, en bref, ne servent de la composition qu'une expression probabiliste. Mais, s'il n'y a pas infiaillibilité, c'est-à-dire si tel brouillard venant du rebondissement du pinceau n'a rien d'infiaillible en ce sens que les gouttes auraient pu se trouver réparties différemment de façon tout aussi valable (Grand Vide), il est NÉCESSAIRE en ce sens qu'il appuie une démarche de l'œil du spectateur qui, seule, lui apporte une plénitude.



Degottex: Ecriture. 3/1957. Encre de chine. 65 x 50 cm.



Degottex: Ecriture. 3/1957. Encre de chine. 65 x 50 cm.
(Photos courtesy Galerie Internationale d'Art Contemporain.)

On Buffie Johnson: The City as a Cosmic Mural

Parker Tyler

IF there is one "first thing" to be said of the abstract style in art, once it is disentangled from the cult lingoes, it is that the abstract impulse of vision has a philosophic nature. This, it may be commented, is not exactly news. But if it is not precisely news, it is still news to those who misunderstand, minimize or ignore the philosophic "presence" in abstract art. For among the highways and byways of error, truth is bound to be news. Part of the philosophic nature of abstract art is its detachment from objects as immediately present or optically visible, and this detachment—"religiously" practised by philosopher and mystic as well as by artist—is what separates our present era from the past eras of art; it is also, of course, what connects it, on an ideological and esthetic basis, with various traits of past styles and periods. One prime, indispensable factor in the plastic application of vision is the conception of a wall as the plane that is hit by the eyes when one occupies an interior; I say this because I am approaching the subject of very large walls, all of which make one picture.

Nothing could be more traditional, in the boring sense, than the declassed "window" and "mirror" conception of painting; but this is to speak too much within the confines of the studio, where as an issue that particular conception has disappeared. Yet the truth is that the lost language of the window and the mirror, as psychological symbols of the *trompe-l'œil* implicit in representational painting, persists in the abstract air of the cultural tradition. If time, in a sense, has exiled that visual language, it remains in space if only because the art of the past is still venerated and retains its mobilization centers and official repositories such as great museums. It is also a legacy of the modern tradition, even though modern art has so largely abandoned the representational canon by which, in the West, the nineteenth century was dominated. What is a Chagall or a Chirico still doing as a "window" opening on an exterior—say, on the Paris Opera or an Old World plaza? It is doing what paintings, as "window" or "mirror", have always done: It is symbolically extending the spatial domain of the one who looks at it.

A symptom of our times is the oversize easel painting that has to be executed in sections, put together and then erected like a wall-partition. This, as an ordinary phenomenon, is neither a mystery nor a shock. It is merely the abstract plastic impulse moving murals-wards. True enough, murals were not invented by the abstract style. The first murals were those in the Paleolithic caves, where the cozy claustrophobia of the first closed-off human living quarters was magically opened up by the depiction of animals that roamed the space beyond: animals that were "gods" because they were also the food-supply. Those interior rock walls became, as soon as animal images rested on them, a total space, a space that went symbolically beyond the sun and the stars. All painting—like it or not—exists in this tradition as our own planetary phenomenon. And what can one say if, right next to the cave wall, with its totemic bison and horses, are imagined interior walls—fully as public as the interiors at Lascaux or Altamira—such as those at the Astor Theatre, New York, which Buffie Johnson (somewhat to her surprise) found herself filling with a gigantic, continuous, abstract image?

It might be too startling a juxtaposition to think of saying anything at once. But the violence of its abruptness may be softened by philosophic presence-of-mind. It was just this philosophic presence-of-mind, oddly enough, which prompted the mural-minded Robert W. Dowling, visiting the home of the Otto Spaeths, to exclaim, seeing on their wall a painting by Buffie Johnson, that he wanted the artist who had done it to create the mural with which he planned to redecorate the Astor Theatre. To speak here for the record, he later explained that he wished to secure this artist because her painting put him in mind of New York City. His "recognition" of the abstract style in Miss Johnson's painting must be considered, I think, like some pivotal recognition-scene in a play—for after all, if New York was, and is, present in the 1951 picture seen by Mr. Dowling, it was, and is, there in abstract masquerade.

How long an historical perspective lies behind that moment of ardent recognition in the Spaeths' home! The first Greek philosophers began to think of man's earth and all it held, including man himself, as a reality lying beyond all visible surfaces or any concept of the organic. Their period was the first to formulate for the mind the image of the world seen on the latest Abstract-Expressionist canvases. It is well known that to a mystic, his visionary Beyond-vision, his eyes fixed on the inward, is "reality". And it is equally well known that the first abstract artists to propound an explicit verbal theory of their art—Gabo and Pevsner, Mondrian, etc.—identified their works as vehicles of "realism" or "reality"; a purer reality, it was argued, than had appeared in painting by means of imitating the surfaces of the visible world.

It is also a matter of fact that, before pure abstraction became a plastic style, the Impressionists made a philosophic gesture in displacing the focus from the thing seen to the way it was seen—on the light and colour that formerly were the attributes of objects, not those "objects" of painting at which the Impressionists and Post-Impressionists aimed. Today, we can detect in the Abstract-Expressionist style a repetition of that "agony" of the object which was caught in the turmoil of a human feeling, which took on the distorted and exaggerated emphasis of the emotionally aroused person who beheld it. What is today's Abstract-Expressionist style, then, but a philosophic re-evaluation of the special "object" that became known as the non-objective style? The human figure, by forcing its way back into Willem de Kooning's pictures, for example, again assumed the tragic agony of the Expressionist style that had once transformed it; only now, it was re-entering the plastic interior of the painting like an intruder (see de Kooning's "Women") breaking madly into a room through the glass-panes of a window—that is, through a transparent congeries of Cubist "rectangles"!

This, of course, applies in a strict sense only to the problem of the easel painter, who still paints in the symbolic-window or symbolic-mirror dimension. Other painters are far more philosophically placid about the non-objective style as puritanically inherited from Neo-Plasticism. They do not seem disturbed; if they have agonies, they are successfully screened off; in fact, some of their largest works are decorative screens that hide whole walls—walls, we must assume, on which no pictures hang. However, too much fun is made of certain abstract styles as purely "decorative". Any style at all can be trivial, and merely pretty, while the contemporary borderline cases, as we know, find it especially easy to become museum favorites.

Assuredly, Mr. Dowling, seeing Miss Johnson's painting, "saw it" as decorative, as functionally apt to make his theatre "look pretty" on a grand scale. Scale is a very important matter and especially is it an important matter when so much photographic reproduction helps us to be vague about the size of some painting with which we are not quite familiar enough. The truth is, I believe, that if proper inquiry be made, a painter's style will appear but the specific function of a certain scale of vision, this scale being inevitably related to the size of his total imaginary space. The cachet of the abstract style is that it begins, as a true insight, by conceiving a relativist or unbounded space, in that the distance between the spectator and the thing seen (either as the painting's total space or part of its space) is not measurably implied. This is why a very small abstraction can seem a knothole upon an open night sky. That, in fact, was what Buffie Johnson's first abstract easel works, which sometimes were as small as one or two square feet, looked like. In other words, the step into total space, made on the scale of smallish easel dimensions, is extremely easy under abstract auspices so long as the figuration looks "astronomic" or the work is sufficiently devoid of figure to look "open". I have just referred to some of the dangers in this very step; in the impulse that sends the extreme abstractionist skyward toward the inviting "open wall" of the mural, he may bang his nose against the shut door of cosmic space.

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This is not the imaginary visual world in which moved the minds of the Greek atomists and philosophers of stillness and flux. But that classical Greek world of space-as-container and figure-as-thing-contained is the one where Miss Johnson's Astor mural, seems, with perfect comfort, to be at home. Her work is a successful artistic project because she has understood that the function of some form of figuration against open ground is a question of the individuation of the figures and the quality of their "busy-ness" as a convincing picture of simple energy. The large, panel-shaped work which took Mr. Dowling's fancy is designed as though it were a casual segment from the night sky with distant, flashing universes in view, brought closer perhaps by a telescope. And the symbolic implication is that it is a view through a French-door. The ground is intense blue, the figures black and white with occasional streaks of hot colours. I do not mean there was any attempt by the artist to imitate actual astronomic imagery; as a rule, the abstract artist consciously empties his mind of all natural imagery as part of his discipline. At the same time, Miss Johnson inevitably employed an astronomic sensibility, in my opinion, insofar as she was imagining a total space in which the things of the world necessarily inhere. I take this as a law of the abstract style: it implies (as van Gogh's skills foresaw) space beyond the earth as the logical destination of the human mind.

On the contrary, if anything is "imitated" by Miss Johnson's painting, it is what Mr. Dowling saw beneath its abstract masquerade: the tower-tiered lighted windows of New York's buildings against a brilliant night sky. If Miss Johnson's super-easel work had been only a stylized view of New York at night (which it isn't), he might not have cared for it. In other words, people have learned to see abstractly and to possess abstraction as a consciously ambiguous

optical value. Now, this was precisely the function of the West's prototypic philosophic concepts as nourished "ambiguously" in the minds of ancient philosophers. The "ambiguity" is timeless and basically plastic; one of its traits is a relativist space in which physical distances are purposely illusory (that is, inexact) and so is geographical position. We cannot understand Heraclitus' concept of flux when he said, "One cannot step in the same river twice", unless we conceive all things, men and rivers and worlds, as subject to a uniform law: absolute motion. But absolute motion is a paradox as much as its opposite, absolute stillness, which Parmenides propounded. However obviously a paradox each dogma may be, in that seemingly things are capable of both moving and standing still, proposing them as separate principles necessitates, from the plastic point of view, that we imagine a still thing moving and a moving thing still. Where, now, can we perceive such phenomena in reality? In the skies, where the planets move so slowly (to human eyes) that they seem to stand still, and on earth, where the ground beneath us, which scientifically is known to be moving, seems quite still.

It is clear that Miss Johnson's beautifully carried out mural, cycloramic and enclosing in effect, indeed looks like an aerial view of a great city as much as like its profiles. In other words, this "New York" on the interior walls of the Astor Theatre is a panorama not only from the viewpoint of the earth but also from that of the sky. These analogies with optical experience cannot fail to register with the sensitive—and even, to some extent, with the insensitive. Anyone who did not receive an impression of the "cosmic" function of the Astor mural, on sight, would have to be very insensitive. An artist of poor sensibility could somehow accomplish the same general design—say, someone who undertook to emulate what



View of interior, south wall, of the new Astor Theatre, New York, with mural by Buffle Johnson. Photograph courtesy Robert W. Dowling and the Astor Theatre management.

Miss Johnson has done—but he might well overlook an essential plastic factor: the variety of figuration by which she has avoided monotony of effect, and yet which she has kept under control by an equilibrated style and its function within scale. In reference to the physical conditions of observation in the theatre, she has calculated the carrying power of her imagery with extraordinary finesse.

I doubt, to be candid, that the special quality of her style in its easel version is so good as its mural version. On the other hand, a close-up inspection of her paint reveals that the most minute figuration is not casual but individuated, texturally and in contour, with striking resourcefulness; the white flecking that corresponds, I think, to distant rows of lighted windows, distortively relayed through some reflecting medium, demonstrates how fastidious Miss Johnson has been in this respect. Without this centralized white, the islands of black cross-hatching, to which it is magnetized, would look like rectangularly branching sidewalk cracks or breaks in walls. Even so, we cannot rule out such things as sidewalk cracks if only because we constantly observe them from a skyward location; that is, from directly above as we walk the city's streets. At the same time, their typical shape (a plastic theme which orders and anchors this whole mural) is that of the stellar sparkle that develops a strict right-angled cross as its light travels through vast space; the same cross is created more definitely when we squint at a luminous planet or when a distant light appears in darkness. And we can recall, in addition, that important street intersections tend to hang in the mind with the same star-like insistence. Hence, in one kind of figure, the artist ambiguously spans what we see on earth, and the very ground, and what we see far, far away in space. This elision of structures, of course, is a feature of the abstract style, part of that economy of vision which so much enriches its ambiguity. Only acute observers of the world can detect and isolate such identities and analogies and make them part of an abstract painting's plastic function.

The story of the Astor mural in Miss Johnson's life is inevitably part of her plastic history as a painter. Her style had already changed radically at the time Mr. Dowling saw her 1951 picture; it had, I think, deliberately coarsened itself, deliberately reached toward "ruggedness" in accordance with the self-conscious paint stroke and the brut current in modern taste. The analogy with respect to colour in nature had disappeared to be replaced, in actually ruglike patterns, by bold, purely formal combinations of the palette. Miss Johnson today has embarked on a style that verges upon Abstract-Expressionist territory: the single, thick, long stroke, active in curve and direction, becomes a pseudo-organism, a quasi-primitive hieroglyph for man or tree. Now her palette takes off from nature without really following it; freedom and openness issue not from the relation of figure to ground, not so much from composition and scale, but rather from a flexibility of manner as though spontaneity were always shouldering structure out of the way.

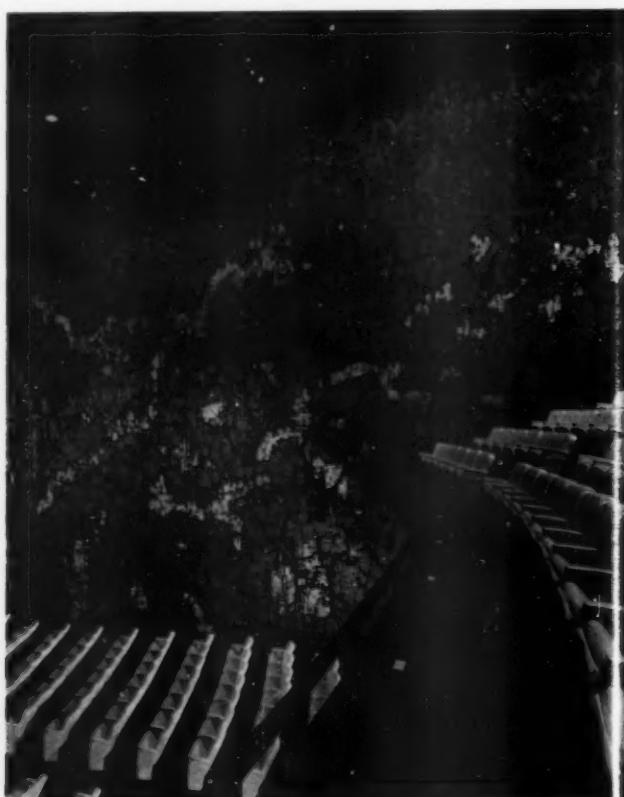
Perhaps this conversion of style is really due to a more conscious philosophy that Miss Johnson has acquired recently through study of C. G. Jung and myth-saturated geometric figures from the Orient, such as the spherical, antithetically balanced pattern of Yang and Yin. But the Orient's calligraphic style is a quite different channel

from that suggested by the formalism of the Yang-Yin and other geometric symbols from the Far East. Miss Johnson's present manner is, rather, in the neo-primitive calligraphic vein as this has been taken over by numerous modern painters who build architectonic schemes out of simple, more or less straight, but lithe units made by the brush; true, Miss Johnson's strokes have an organic twist and tilt that seldom seem geometrical and that in ensemble (they have room in which to "breathe") are startlingly close, though not calculatedly so, to flower and landscape forms. Hers is a plastic history, therefore, thoroughly in line with the vogues of our era. It seems to me, considering her as an individual painter with a correspondingly individual achievement, Miss Johnson's strongest period was during the phenomenally short time she took to accomplish the Astor mural. Something very significant, I think, lies in the faculty of this style in reaching so huge a scale so successfully. This relates, indeed, to that philosophic content of modern art to which I have alluded, and specifically relates to the flexible scale of a certain type of composition, to certain relationships between figure and ground and their "right" size. Although the artist's scientific structure has been uncovered in our own age, its very name is a token of its origin in the minds of pagan philosophers such as Leucippus and Democritus, who imagined the world as a "rain" of atoms. The expansion of a given visual pattern may be, as we know, a perfectly mechanical affair of which any steady-eyed, steady-handed technician is capable. But this has nothing to do with esthetic propriety, with rightness of scale, as part of the invention of a creative expansion.

The Astor Theatre is not a church or a great forum with deeply civic implications, so it is hardly proper for me to make Miss Johnson's achievement seem more important by mentioning the public function of her mural or any broad, quasi-religious significance it may have. At the same time, innumerable churches are much less well decorated than the Astor Theatre (even if, at the moment, the blue light trained on the mural is, as the artist well knows, wrong) and other modern public structures are decorated with works having much less philosophic weight and esthetic charm than Miss Johnson's "New York City". Hence, it seems not altogether irrelevant to say that this mural may remind us of the interesting fact that very ancient cities were planned, and governed, strictly according to the annual movements in the heavens. In the adequate sense of "function", every mural should be more than a wall-decoration: whether now, in the mists of the past or the mists of the future.



Detail photograph of Miss Johnson's mural.



View from the balcony of the Astor Theatre. North wall.

SOTHEBY'S, London

March 28—29, 1960. Printed Books, Autograph Letters, Historical Documents.

ERASMUS (DES): An epistell of the famous doctor Erasmus of Roterdame unto the reverende father and excellent prince Christoffer byshop of Basyle concerning the forbedynge of eatyng of fleshe and lyke constituytions of men. Black letter, title within woodcut border. Printed at London by Thomas Godfray, ca. 1530. Sm. 4to. £1050

BLIGH (WILLIAM): A Narrative of the Mutiny on Board H. M. S. Bounty. First edition, engraved plan and three charts, 1790; Minutes of the Proceedings of the Court-Martial held at Portsmouth, August 12, 1792; Answer to Certain Assertions contained in the Appendix. Presentation copy, inscribed "From the Author Mr. Cotton", 1794; three works, bound with N. Portlock's "A Voyage Round the World", 12 charts and plates, 1789. 4to. £600

BARRIE, J. M.: The Boy Castaways of Black Lake Island, being a record of the terrible adventures of the brothers Davies in the summer of 1901, faithfully set forth by Peter Llewelyn Davies, First and Only Edition. 36 illustrations from photographs, twice inscribed by the author on the fly-leaf. 8vo. Published by J. M. Barrie in the Gloucester Road, London, 1901. £480

March 30, 1960. Old Master Paintings.

REMBRANDT: Head of a Man. Oval, on panel. 9 × 7½ inches. £1000

GUARDI: A View of the Bacino from San Giorgio Maggiore with the Bucintoro and gondolas. 21 × 32 inches. £1050

S. DE VLIEGER: Sailing Boats. Indistinctly signed. 19 × 25½ inches. £720

March 31, 1960. English and Foreign Silver and Plate.

An Italian Bowl and Cover, of Ecuelle type. Marked on base and lid, Turin, ca. 1750. 6½ in. diam., 25 ozs. 19 dwts. £520

A Commonwealth Cup. Marked at lip and on foot, maker's mark H.N., bird with olive branch below, 1658. 6¾ in. high, 12 ozs. 1 dwts. £540

A Swedish Parcel-Gilt Tankard, by Erik Bengtsson Sterlin, ca. 1700. 7 in. high, 35 ozs. 5 dwts. £420

April 1, 1960. Works of Art, Oriental Rugs and Carpets, Clocks, English and Continental Furniture.

A Sheraton Book Cabinet, in satinwood banded with purpleheart. 3 ft. 4 in. wide × 4 ft. 3 in. high. £450

A French Kingwood Bureau à Cylindre. 4 ft. 2 in. wide. £390

A Suite of Tapestry-Covered Seat Furniture of Louis XV Design, covered in Aubusson tapestry. Four armchairs and a settee. £340

April 5, 1960. Chinese Porcelain and Works of Art.

Fourteenth Century Blue and White Dish. Center encloses a large sea perch. Three dot incised collector's marks. 18¼ in. diam. £1200

A Pair of "Famille-Rose" Figures of Pheasants. 13¾ inches. Ch'ien Lung. £8800

21st April. Old Master Engravings and Etchings.

JACOPO DE BARBARI: Mars and Venus (B. 20; Hind 13), engraving, with watermark Hind 140. 294 × 180 mm. £980

JACOPO DE BARBARI: The Adoration of the Magi (B. 2; Hind, Early Italian Engraving, 1), engraving, from the E. Prideaux collection (L 888). 228 × 166 mm. £800

MARTIN SCHONGAUER: The Death of the Virgin (B. 33; L 16), engraving, second state of three, from the Edward Pierf (?) collection (L 893). 257 × 169 mm. £550

ISRAHEL VAN MECKENEM: The Marriage of the Virgin (B. VI, 215, 33; L IX, 53; L 16), watermark P. with flower (L 25). 272 mm. × 186 mm. £600

April 27, 1960. Old Master Paintings and Drawings.

L. BASSANO: Two Seasons. 43½ × 78 in. £1200

GIROLAMO SAVOLDO: The Temptation of St. Antony. On panel. 26¾ × 47 inches. £12,000

J. H. FRAGONARD: L'Amour Vainqueur. Oval. 23½ × 15½ inches. £2600

May 31, 1960. Printed Books and Manuscripts.

Vocabulary and Conversation Book in French and English, Westminster, William Caxton, 1480. First Edition. Folio. £23,000

Laurentius Gulelmus (traversanus) De Savone. Epitome Margaritae eloquentiae. Westminster, William Caxton, not before January 21, 1480. Folio. 10½ × 7½ inches, 34 leaves. £12,000

Martin Waldseemüller: Map of the World. St-Dié, Lorraine, 1507. 11¾ × 16½ inches. £12,500

June 15, 1960. Eighteenth Century and Modern Drawings and Paintings.

JOHN CONSTABLE: A View in the Lake District. 9½ × 15½ inches. £1320

GEORGE ROMNEY: Portrait of Lady Caroline Price. 29½ × 24½ inches. £2200

June 17, 1960. Sale of Medieval and Renaissance Works of Art.

The Celebrated Thurible of Godric or Pershore Censer. Anglo Saxon bronze Censer. 3½ inches, English, 10th or early 11th century. £2600

Louis XV Oak Panelling. A fine Boiserie formerly in the Hôtel Nicolai, Paris. £4000 An important pair of Louis XVI Bouillie Vitrines by E. Levasseur. £6200

A small Louis XVI Kingwood Commode, by C. C. Saunier JME. 3 feet, 3 inches wide. £3000

June 12, 1959. Armour, Rugs and Tapestries. Seven large 17th Century Brussels Hunting Tapestries, with the factory mark and the weaver's mark of Jan Raes. £1390

June 16, 1959. Egyptian, Greek, Roman, Cycladic and South Arabian Antiquities.

Roman Sardonyx Bowl. 4½ in. diam., 2½ in. high. 2nd century AD. £650

Unfinished Statuette of Hermes in Parian marble. 16½ in. Probably early 3rd Century B.C. £4000

Geometric Greek Bronze Horse, on a rectangular base. 4 inches. £850

June 22, 1959. Bibliography and Art Books, Presentation Copies, Autograph Letters and Manuscripts of Modern Authors.

LAWRENCE (T. E.): Seven Pillars of Wisdom, Proof Copy of the First (Subscribers') Edition with long Autograph inscription to Raymond Savage, without the plates but containing eleven line illustrations and one woodcut. 4to. Privately printed. 1926. £720

AUCTIONS

LAWRENCE (T. E.): Fine Series of 40 A. Ls. s. (one on a lettercard), 25 March 1923—6 March 1935, to Mrs. Thomas Hardy. £800

JAMES (HENRY): Fine Series of 122 A. Ls. s. and 6 typed Ls. s., c. 493 pp., 4to and 8vo, 1891—1914, to Elizabeth Robins, with 28 original envelopes; also 10 telegrams from James to Miss Robins. £2400

June 29, 1959. Modern Engravings and Etchings.

PAUL GAUGUIN: Soyez amoureuses, vous serez heureuses. Woodcut, on Japanese paper. 159 mm. × 274 mm. £75

PAUL GAUGUIN: Te Arii Vahine (Woman of Royal Blood) (Mellerio, 62), on Japanese

HENRI MATISSE: Dix Danseuses. An Album of Lithographs. No. 1 of 8 hors commerce. £420

C. MERYON: Le Petit Pont (24), third state, of seven, before the title, on green paper. £95

July 4, 1959. Books, Letters and Documents.

REDOUTÉ (PIERRE JOSEPH) and CLAUDE ANTOINE THORY: Les Roses, 3 vol., First Edition, 169 plates printed in colours and finished by hand (leaving the frontispiece). Folio Paris, Firmin Didot, 1817-24. £1600

H. G. L. REICHENBACH: A large collection of Water-Colour Drawings of Birds, mounted in quarto albums. £1700

July 7, 1959. English and Continental Pottery and Porcelain.

A pair of Ormolu-Mounted Meissen Italian Comedy Figures forming candlesticks. 9½ inches. £650

Chelsea Asparagus Tureen and cover. 7 in. Anchor mark and numeral 66 on both cover and base. £620

KLIPSTEIN & KORNFELD, Bern

June 15, 1960. Auction 97. Old Master Prints.

JACQUES BELLANGE: Les trois Maries au Tombeau. Etching. (Robert-Dumesnil 9/I.) Fr. 9200

JACQUES BELLANGE: Saint-Jacques le Majeur. Etching. (R.-D. 31.) Fr. 5000

LOUIS-PHILIBERT DEBUCOURT: La Promenade Publique. Dessiné et gravé par Debucourt. Colour Aquatint. 36,5 × 59 cm. (Fenaille 33/III.) Fr. 5400

DURER: Adam und Eva. Copper engraving. (B. I, Dodgson 39, Meder 1/III.) Fr. 8600

DURER: Christus am Ölberg. Etching. (B. 19, D. 82, M. 19/a.) Fr. 7000

DURER: Ritter, Tod und Teufel. Copper engraving. (B. 98, D. 70, M. 74/b.) Fr. 9000

HANS LEINBERGER: Christus als Schmerzensmann, stehend am Baume. Etching. (Bartsch VIII, 35, I. Nagler, Monogr. III, 478, 5/I/IV. II.) Fr. 5200

ISRAHEL VAN MECKENEM: Der heilige Bernhard. Etching. (L. 323/I/IV. III.) Fr. 6000

(Continued on page 64.)

ART BOOKS

Catalogues, Periodicals, Miscellaneous Publications

Accent, Volume one, number two. Published by the students of the Leeds College of Art. Includes articles on the teaching of modern art, Felix Candela, Aldous Huxley, book reviews, and drawings by Anne Munro. 38 pages, 38 illustrations. \$3.

Albright Art Gallery, The Buffalo Fine Arts Academy, Gallery Notes, Vol. XXIII, No. 1, March 1960. 40 pages, 11 illustrations.

Anceschi, Luciano: *Barocco e Novecento*. 256 pages. Milan 1960: Rusconi & Paolazzi. L. 2000

American Prints Today: 1959. 19 pages of text, 62 illustrations. New York 1959: The Print Council of America.

Anti, Carlo: *Sculpture greche e romane di Cirene*. 8vo. 329 pages, 102 illustrations. Padova 1959: CEDAM. L. 7000

Archer, W.G.: Indian Miniatures. Volume IX in the Great Masters of the Past Series. 11 1/2 x 15 inches. 212 pages, 100 plates, 50 of which in colour. Greenwich 1960: New York Graphic Society. \$25.00

Congresso Nazionale: Di Storia dell'Architettura, 8—15 September, Turin. 8vo. 470 pages, monochrome illustrations. Rome 1959: Centro di Studio per la st. dell'arch. L. 4000

The Art Institute of Chicago Quarterly, February 1960. 34 pages, 30 illustrations.

Arturo Bonfanti. Exhibition, Galleria Lorenzelli, Bergamo. Seven pages of text, 20 plates, six of which in colour.

Georges Braque. Exhibition, Kunsthalle, Basel, 9 April—29 May 1960. 18 pages of text, 23 pages of illustrations, plus one in colour.

Bulgari, Costantino G.: *Argentieri, gemmari e orafi d'Italia*. Part I, Vol. I and II, Rome 1300—1700. 2 vol. In 4to. xxii, 1222 pages, 84 illustrations, 72 colour plates. Rome 1959: Del Turco. L. 46,000

The National Gallery of Canada. Annual Report 1958-59. 65 pages, 24 illustrations. Ottawa 1959.

The National Gallery of Canada. Masterpieces of European Painting 1490—1840. 79 pages, 36 illustrations, including two in colour. Ottawa 1960.

Carli, Enzo: *Orfeo Tamburi*. Demy 8vo. 23 pages, 46 plates, nine colour plates. Milan 1959: EPI. L. 650

Carluccio, Luigi: *Luigi Spazzapan*. 4to. 47 pages, 45 colour plates, illustrated. Turin 1960: TECA. L. 8000

Charbonnier, Georges: *Le Monologue du Peintre*. 210 pages, eight illustrations, and an original cover by Music. Paris 1960: René Julliard.

Chruskin, Dodeigne, Dröste, Fehrenbach, Fritz, Gonda, Lomas. Exhibition, Maison de France, Berlin, 2—30 April 1960. Three pages of text, eight pages of illustrations.

College Art Journal, XIX, 2, Winter 1959-60. Includes articles on modern printmaking, the fine arts in higher education, contemporary Latin American painting. 205 pages, 32 illustrations. New York: College Art Association of America. \$0.50

Cuixart. Cuadernos de arte del ateneo de Madrid, 1960. Four pages of text, 12 pages

of illustrations, plus a photograph of the artist.

Meisterwerk des deutschen Expressionismus: Kirchner, Heckel, Schmidt-Rottluff, Pechstein, Müller. Exhibition 1960: 20 March to 1 May, Kunsthalle, Bremen; 15 May—26 June, Kunstverein, Hannover; 18 September—20 November, Wallraf-Richartz-Museum, Köln. 116 pages, 57 colour plates, 11 monochrome illustrations.

De Fusco, Renato: *Il floreale a Napoli*. 8vo. ix, 131 pages, 58 illustrations. Napoli 1959: Ed. scient. Italiane. L. 2800

Diehl, Gaston: *Henri Matisse*. Translated from the French by Eberhard Ruhmer. 133 pages, 24 drawings, and 170 illustrations, including 40 in colour. Munich 1959: Bruckmann KG. Verlag. DM 65.—

Dorival, Bernard: *Die französischen Maler des XX. Jahrhunderts*. Volume I. 160 pages, 58 colour illustrations. Munich 1959: Bruckmann KG. Verlag. DM 36.—

Dossiers du Collège de Pataphysique, No. 10—11. Dedicated to Jean Dubuffet. 240 illustrations. NF 8.—

Duncan, David Douglas: *The Kremlin*. 10 1/2 x 12 in. 170 pages, 83 colour plates. Greenwich 1960: New York Graphic Society. \$25.00

Estève: *Dessins*. Text by Frank Elgar. 24 x 32 cm. 88 pages, 45 reproductions. Paris: Éditions Galanis. NF 25.—

Francisco Ferreras: *Colección del Arte de Hoy*, Madrid, March 1960. 11 pages of text, 24 pages of illustrations.

Der Film. Exhibition, Kunstmuseum, Zürich, 9 January—30 April 1960. Foreword by Hans Fischli. 203 pages, including 86 pages of illustrations with captions.

Frühjahrssausstellung 1960. Exhibition, Gesellschaft Bildender Künstler, Künstlerhaus, Vienna. 40 pages of text, 21 pages of illustrations.

Gandhara Sculpture from Pakistan Museums. Exhibition, Asia House, New York, 12 May—15 June 1960. 64 pages, 45 illustrations, and bibliography.

Ganz, Paul Leonhard: *Die Miniaturen der Basler Universitätsmatrikel*. 4to. 260 pages, illustrated, seven plates. Herausgegeben im Auftrag der Universität Basel zur Feier ihres fünfhundertjährigen Bestehens. Basel and Stuttgart 1960: Schwabe. sFr. 38.—

Gentili, Gino Vinicio: *La villa imperiale di Piazza Armerina*. Demy 8vo. 87 pages, illustrated. Rome 1959: Istituto poligrafico dello Stato. L. 600

Gillet. Exhibition, Galleria Blu, Milan, April to May 1960. 16 pages, 10 illustrations, and a photograph of the artist.

Fritz Glarner: "Six Drawings for Tondo", original lithographs. Printed on hand press, stones effaced after printing, signed and numbered in pencil by the artist. New York 1959: Universal Limited Art Editions. Mail order price list on request.

Goldwater, Robert: *Bambara Sculpture of the Western Sudan*. 64 pages, 114 illustrations. New York 1960: The Museum of Primitive Art. \$3.50

Grabar, André, and Chatzidakis, Manolis: *Greece, Byzantine Mosaics*. Volume XIII in the UNESCO World Art Series. 13 1/2 x 19 in. 32 full-page colour plates. Greenwich 1960: New York Graphic Society. \$18.00

Art Graphique de la Chine. Exhibition, Huguette Berès, Paris, 18 February—12 March 1960. 24 pages, eight illustrations.

Gröger, Herbert: *1000 Jahre europäische Kunst*. 8vo. 91 pages, illustrated. Aarau 1959: Verlag Aargauer Tagblatt. sFr. 4.80

Hajek. *Exhibition, Galerie Aenne Abels*, Cologne, 1960. Text by Franz Mon (in German). Nine pages of text, 40 pages of illustrations, including two in colour, plus a photograph of the artist.

Hartmann, Joergen B.: *Thorvaldsen a Roma*. 8vo. 121 pages, 62 illustrations. Rome 1959: Pelombi. L. 2000

Hollegha, Mikl, Prachensky, Rainer. *Exhibition, Galerie Springer*, Berlin, 22 April—10 May 1960. 20 pages, 12 illustrations.

Arte Italiano del XX Secolo da Collezioni Americane. Exhibition, Palazzo Reale, Milan, 30 April—26 June 1960. 21 pages of text, 108 pages of illustrations, including 21 illustrations in colour. Milan 1960: "Silvana" Editoriale d'Arte.

Jardin des Arts: *Introduction à la Peinture Contemporaine*. Includes articles on modern painting, the new images in the modern world, collectors and contemporary painting, and biographies of painters. 108 pages, 156 illustrations, including eight in colour and many photographs of artists. Paris 1960: Éditions Tallandier. NF 5.—

Lavagnino, Emilio: *I capolavori della pittura in Roma*. 8vo. 44 colour plates. Rome 1959: Ed. del Drago. L. 1250

Linnenkamp, Rolf: *Aristide Maillol — Die grossen Plastiken*. 121 pages, 141 illustrations. Munich 1960: Bruckmann KG. Verlag. DM 18.—

Marini, Renato: *Andrea Pozzo, pittore (1642 to 1709)*. Demy 8vo. 90 pages, 32 plates, one figure. Trento 1959: Arti grafiche Saturnia. L. 500

Mayer, Léon Ary: *L'art Juif en terre de l'Islam*. 8vo. 13 pages, plates. Genève 1959: Kündig. sFr. 16.—

Micheletti, Emma: *Masolino da Panicale*. 4to. 64 pages, 85 plates. Milan 1959: Istituto edit. Italiano. L. 7000

Joan Miró: *Drawings and Lithographs*. A limited edition portfolio, signed and numbered. Each set includes a trio of colour lithographs created and signed by Miró for this edition. 162 sheets, 10 x 14 inches. Boxed. Greenwich 1960: New York Graphic Society. \$50.00

Moderne Kunst, 35. Auktion, Kunstkabinett, Stuttgart, 20—21 May 1960. 136 pages of text, 244 pages of illustrations, including 92 in colour. DM 10.—

Claude Monet: *Seasons and Moments*. Exhibition, The Museum of Modern Art, 9 March to 15 May 1960; Los Angeles County Museum, 14 June—7 August 1960. Text by William C. Seitz. 64 pages, 34 monochrome illustrations, nine in colour, plus a photograph of the artist. New York 1960: The Museum of Modern Art.

Murray, Peter and Linda: *A Dictionary of Art and Artists*. 355 pages. London 1959: Penguin Reference Books. 5s

The Painter and Sculptor: A Journal of the Visual Arts. Volume 3, Number 1, Spring 1960. Includes articles on painters' sculpture, Ingmar Bergman, Rivera, and George Chapman. 29 pages, 34 illustrations. 2s 6d

Paintings and Sculpture. The National Gallery of Canada. Catalogue 1957, Volume I: Older Schools. Edited by R. H. Hubbard. 156 pages, 145 illustrations.

Paintings and Sculpture. The National Gallery of Canada. Vol. II: Modern European Schools. Text by R. H. Hubbard. 18 pages of text, 215 pages of illustrations. Ottawa 1959: Published for the Trustees of the National Gallery of Canada.

Painting and Sculpture. The Art Gallery of Toronto, 1959. Four pages of text, 88 pages of illustrations, with 17 colour illustrations.

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Pastura, Francesco: Vincenzo Bellini. 8vo. 437 pages, illustrated. Turin 1959: SEI. L 1600

Alicia Penalba. Exhibition, Galerie Claude Bernard, Paris, May 1960. Introduction by Michel Seuphor, in French, German, English. 23 pages of text, 24 pages of illustrations. Volume III from Artists of Our Time Series. Amriswil 1960: Bodensee-Verlag.

Picasso: Faunes et Fleurs d'Antibes. Introduction in French by Jaime Sabartes. A numbered limited edition portfolio containing 11 facsimile colour plates, reproduced by the hand-stencil pochoir method. 100 copies for American distribution. 20 x 26 in. Greenwich 1960: New York Graphic Society. \$225.00

Cahiers du Musée de Poche, No. 1, March 1959. Includes articles on de Staël, Tobey, Tamayo. 170 pages, 134 illustrations, including five in colour. Paris 1959. NF 9.—

Cahiers du Musée de Poche, No. 2, June 1959. Includes articles on Gorky, Bissière, Dubuffet. 143 pages, 114 illustrations, including eight in colour. Paris 1959. NF 9.—

Cahiers du Musée de Poche, No. 3, December 1959. Includes articles on Brancusi, Soulages, Duprey. 136 pages, 121 illustrations, including four in colour. Paris 1959. NF 9.—

Praz, Mario: Gusto neoclassico. 2nd edition. 8vo. xi, 438 pages, 86 illustrations. Napoli 1959: Ed. scient. italiane. L. 5000

Randi, Aldo: Basiliche e mausolei di Ravenna. Demy 8vo. 93 pages, illustrated, one plan. Ravenna 1959: Tip. STER. L. 350

Arnulf Rainer. (Dädalus Series No. 2.) Text by Louis Chardon, O.P., The Cross and the Night (in German and French). 20 pages, 15 full-page reproductions, one double-page lithograph. Basel: Panderma Verlag, Carl Laszlo.

Read, Herbert: Breve storia della pittura moderna. 8vo. 379 pages, 100 colour plates, 385 monochrome illustrations. Milan 1960: Il Saggiatore. L. 4500

Santangelo, Antonio: Tessuti d'arte italiana dal XII al XVIII secolo. Milan 1959: Electa editrice.

Schuh, Willi: Renoir und Wagner. With five portraits of Wagner by Auguste Renoir and one by Paul von Joukowsky. 4to. 59 pages, six plates. Erlenbach/Zürich, Stuttgart 1959: Rentsch Verlag. sFr. 25.—/Luxury edition sFr. 55.—

Sens Plastique, No. VIII, October 1959. Includes articles on Braque, automatism. Illustrations by Baj, Mathieu, Braque, others. 17 pages, five illustrations. NF 1.—

Sens Plastique, No. IX, November 1959. In homage to Germaine Richier. 19 pages, five illustrations. NF 1.—

Aaron Siskind, Photographs. Introduction by Harold Rosenberg. Four pages of text, 50 pages of photographs. New York 1959: Horizon Press. \$12.50

Turku Trajan. Exhibition, Albert Landry Galleries, New York, May 1960. 14 pages, 13 illustrations, and a photograph of the artist.

Das Unvollendete als künstlerische Form. A symposium, with foreword by Maurice Béjart. 8vo. 183 pages, 32 plates. Herausgegeben von J. A. Schmoll gen. Eisenwerth. Bern, München 1959: Francke. sFr. 19.50

Sergio Vacchi. Exhibition, Galleria Odyssia, Four pages of text, nine pages of illustrations. Rome 1960.

Glaister, Geoffrey: Glossary of the Book. Alphabetically arranged definitions for terms used in papermaking, printing, book binding and the book trade. Also entries on craftsmen, collections, presses, societies, etc. Crown 4to. 448 pages. London 1959: Allen & Unwin. About £6 6s

González, Zacarias. Catalogue, Cuadernos de Arte del Ateneo de Madrid, 1959. Foreword by Ramon D. Faraldo (in Spanish). 34 pages, 14 illustrations and a photograph of the artist.

Göpel, Erhard: Der Maler Emanuel Fohn. 120 pages, 15 colour and 48 monochrome plates, and eight pages of plates with drawings. Munich 1960: Prestel Verlag. DM 24.—

Grabar, André: Grecia-Mosaici Bizantini. Folio. 28 pages, 32 colour plates, illustrated. New York, Paris 1959: Unesco. L. 11,500

Gradmann, Erwin: Styles d'architecture. Adaption française de Marcel Marthaler. New edition. Small 8vo. 96 pages, illustrated. Lausanne 1959: Payot. sFr. 5.—

Graphic art: Art graphique polonais contemporain, 1956—1958. Exhibition, Musée d'art et d'histoire, Genève, Cabinet des estampes, 6 February—8 March 1959. 8vo. 19 pages, four plates.

Graphic Art of the 20th Century. Catalogue 1958, New Art Center Gallery, New York. 76 pages, 214 illustrations.

Graphics '58. 23 November—20 December 1958, University of Kentucky Art Gallery. Preface by Vincent Longo. 12 pages, eight illustrations.

Graphics '59. Catalogue. 22 November—19 December 1959; 6—20 January 1960, University of Kentucky Art Gallery. 25 pp., 16 illustrations.

Graziosi, Paolo: Palaeolithic Art. Covers art in the Upper Palaeolithic, or "Old Stone Age", in France, Spain, Eastern Europe and the Mediterranean. 13 1/4 x 9 5/8 inches. 306 pages of plates, comprising 795 monochrome illustrations, 363 line illustrations, and 55 colour plates. In the text 38 figures and two folding maps. London 1960: Faber & Faber Ltd. About 12 guineas

Groupe, Busse, Cortot, Clerc, Dmitrienko, Dufresne, Gastaud, Germain, Lagage, De Maisonneuve, Mannoni, Andersen, Ravel, Sato. Illustrations of the artists' works with commentaries by Boudaille, Camus, Elgar, Chevalier, Gindraal, Grenier, Naesgaard, Hauert, Ragon, Taillandier. 46 pages, 21 illustrations. Paris 1959: Galerie Jacques Massol.

Olaf Gulbransson, Maler und Zeichner. Text by Eugen Roth and others. 176 pages, 64 reproductions of paintings and drawings, 21 of which are in colour. Munich 1959: Bruckmann. DM 64.—

Haack, Hermann: Oriental Rugs: An Illustrated Guide. Edited and translated by G. Wingfield Digby. Crown 4to. Eight half-tone plates in colour, 36 in monochrome, 32 line drawings, and a folding map. London 1960: Faber & Faber Ltd. 30s

Haas, Karl Joseph: Zur Fassadenrestaurierung an der Jesuitenkirche in Luzern. Ein Beitrag zum guten Gelingen. 4to. II, 14 leaves, reproductions. Luzern 1957: Im Selbstverlag.

Harken, Dr. Julie: Handzeichnungen von Wilhelm Tischbein. 40 pages, 24 illustrations. Staatliche Galerie Dessau 1958.

Harken, Dr. Julie: Paul Riess, ein Maler unserer Heimat. 15 pages, three illustrations. Staatliche Galerie Dessau 1957.

INTERNATIONAL EXHIBITION CALENDAR

AUSTRIA

INN, Neue Galerie Wolfgang-Gurlitt-Museum: Five Centuries of Portraits, till 13/11. **VIENNA**, The Albertina: Great Master Drawings from the Collection, October. **Willy Verkauf**: Theo Braun, Günter Kraus, Ludwig Merwari, till 10/11; Picasso, Chagall, 11/11—31/12.

BELGIUM

BRUSSELS, Galerie Aujourd'hui (Palais des Beaux-Arts): Morelet, till 5/11. **Galerie Van Loo**: Giovanna, till 20/10. **CHARLEROI**, Palais des Beaux-Arts: Contemporary French Tapestries. **GHENT**, Musée des Beaux-Arts: 50th National Salon, till 30/10. **LIEGE**, Musée: Magritte, retrospective.

CANADA

MONTRÉAL, Museum of Fine Arts: Van Gogh, from the Kröller-Müller and V. W. van Gogh Collections, till 6/11. **OTTAWA**, National Gallery: Van Gogh, 17/11—18/12. **TORONTO**, Art Gallery: Painting In Post-War Italy, selected by Lionello Venturi, and Sculpture from the Joseph H. Hirshhorn Collection, till 30/10; Donald Jarvis, J.-P. Mousseau, Shizueye Takashima and Gerald Trotter, paintings, till 6/11.

FRANCE

PARIS, Musée des Arts Décoratifs: Louis XIV, Feste et décors, till 2/11; Precursors of modern interior decoration, bookbinding and jewelry (F. Jourdain, R. Gabriel, R. Mallet Stevens, R. Adler, J. Puiforcat, P. Chareau), till January; Jean Dubuffet, retrospective exhibition. **Musée Galliera**: Women Yesterday and Today, October. **Musée d'Art Moderne**: Salon d'Art Sacré, till 6/11; Salons des Surindépendants, till 6/11. **Galerie A.G.**: Carrega, till 29/10; Chalmowicz, till 4/11; Altmann, November. **Paul Ambroise**: André, Coutaud, Lurçat, Matégot, Picart-le-Doux, Prassinos, Saint-Saens, Wogensky, till 12/11. **Argenson**: Calvet, till 5/11. **Arnaud**: Fichet, paintings, till 8/11. **Bellier**: Bellies, till 5/11. **Berggruen**: Dubuffet, retrospective of his drawings, till 12/11. **Claude Bernard**: Aspects of American Sculpture, November. **Marcel Bernheim**: Arsené Sarl, paintings, till 3/11. **Bing**: Leander McCormick, 15/11—10/12. **Brotteau**: Étienne-Marlin, 8/11 through December. **Bucher**: Aguayo, Chelmsky, Florini, Loutre, Mihailovitch, Moser, Nallard. **Cambacérès**: H. Camos, October. **Carlier**: Watercolours, drawings, gouaches, till 31/10. **Les Caves**: Sybil Meyersburg, till 12/11. **Charpentier**: Dunoyer de Segonzac, Iris Clert: Arman, le Plein. **Coard**: Pierre Lesieur, till 30/11. **Celléa**: Laxman Pai. **Daniel Cordier**: Julius Bissier. **Raymond Cordier**: Hundertwasser, paintings, till 4/11. **Cour d'Ingres**: Gumpert, till 12/11. **Daphné**: Reuther, paintings, till 7/11. **La Demouze**: Adam, Jullien, Le Corbusier, Lurçat, Matégot, Picart-le-Doux, Pressinos, Dom Robert, Saint-Saens, Singier, Tourrière, Vasarely—tapestries. **Dragon**: Five Cuban artists (Lam, Cardenes, Camacho, Fernandez, Ferrer). **René Drouet**: Tavé, René Drouet: Chereau, paintings, November. **Durand-Ruel**: Dauchot, till 16/11. **Europe**: Modern European masters. **Facchetti**: Ach, Bucaille, Komeny, Latster, Noël, Revol, Sime, Stahly, Kimber Smith. **Fels**: Dubuffet, de Staél, Estève, Hartung, Michaux, Ricquelle, Sam Francis, Tobey, Vieira da Silva, Wols. **Galerie du Fleuve**: Cornelle, Revel, Pignon, till 31/10. **Filaker**: Kurowski, till 9/11; Sonderborg, 15/11—10/12. **De France**: Maryan, October. **Fürstenberg**: Lemprière, till 19/11; Iena, 22/11—15/12. **Gaveau**: Goya, the etchings, till 31/11. **Le Gendre**: Carl Liner, till 12/11. **Goldschmidt**: Berliet, Bozzolini, Signovert, Trojevic, Orloff, Le-paire, a. o. **Graeff**: Ozenfant. **Marcel Guiot**: Albert André, paintings and drawings, till 10/11. **Hautefeuille**: Fandos, till 5/11. **Heller**: Labelle, October. **La Hune**: Gregory Masurovsky, drawings, October. **Galerie Internationale**: Mathieu, Comperd, Guilete, Degottex, the Pomodoros, Avray Wilson. **Lacleche**: Wardi, paintings, till 5/11. **Louise Leiris**: André Masson, 80 drawings of 1922—1960, till 26/11. **Maeght**: Bazaine, Braque, Kandinsky, Giacometti, Léger, Palazuelo, Tai Coat, Ubac, Miró. **Alex Maguy**: Chauvin, sculpture, 25/11—17/12. **Massen**: Calogero. **Massei**: Andersen, till 5/11. **Di Meo**: Bouvier, 18/11—10/12. **Neuville**: Staniewicz, Oct. **Odéon**: A. Mathon, till 3/11. **Orient-Océan**: Herbin, till 10/11. **Philadelphia**: Maurice Ray, November. **Galerie de Peches**: Calmettes, till 15/11. **Au Peint des Arts**: Derain, till 19/11. **Galerie des Quatre Saisons**: Return to Painting. Denise Réa: Arp, sculptures and tapestries, October; di Teana, Nov. **Riquet**: Bogaert, paintings, till 5/11. **Rive Droite**: Yves Klein, till 13/11. **La Rue**: Jeanne Coppel, till 14/11. **Galerie de Seine**: Modern paintings and watercolours, till 14/11. **Galerie du XVIe**: P. Vays-sière, paintings, till 2/11. **Seize dans la Tête**: Anna Shannon. **St-Germain**: Guy de Vogüé, October; Baroukh, paintings, till 12/11. **Städler**: Wessel, paint-

ings, October; David Budd, paintings, November. **Sullivan**: Saint-Cricq, October. **Synthèse**: Jean Lombard, till 24/11. **Varenne**: Sylvia Bernt, sculpture, October. **Vendôme**: Tolmer, paintings, October. **Villand & Galanis**: Lapicque, Nov.—Dec. **Vingtème Siècle**: Natalie Dumitresco, paintings, till 24/11. **TOURS**, Musée des Beaux-Arts: 14 American Artists in France, December. **VENCE**, Alphonse Chave: James Wines, drawings and collages, till 5/11.

GERMANY

AACHEN, Suermondt-Museum: French 20th Century Painting, October—November. **ASCHAFFENBURG**, Galerie St: Reich an der Stoipe, paintings, drawings, till 26/10. **BADEN-BADEN**, Kunsthalle: Modern American Ceramics, till 6/11. **BERLIN**, National-Galerie: Waldeimer Grzimek, sculpture, prints, October—November. **Kupferstichkabinett**: Early landscape prints, till December. **Akademie der Künste**: José Venturelli, paintings, prints. **Haus am Waldsee**: Contemporary Spanish Painting, till 30/10. **Hilton-Kolnhausen**: Young Berlin Artists. **Mita Niendorf**: Braque, Chagall, Picasso, graphic work, through December. **Schiller**: Blonde, Schulz, Thielser. **Springer**: Modern European painting and sculpture. **BONN**, Kurfürstliches Gründerhaus: Hermann Kirchberger, paintings, drawings, October. **BREMEN**, Paula-Becker-Moderseh-Haus: El Punto, modern Spanish painting, till 20/11. **braunschweig**, Haus Salve Hoepes: Paul Mansuroff, paintings, from 6/11. **DARMSTADT**, Kunsthalle: Young Thailand artists, woodcuts, 6/11—4/12; Bruno Cassinari, paintings, 19/11 till January. **DORTMUND**, Museum am Ostwall: Campendonk, October; Plaumbert, 6—27/11; Schlemmer, December. **DRESDEN**, Kunstsammlung: 400th anniversary exhibition, till 8/11. **DUISBURG**, Kunstmuseum: Local artists, 5/11—11/12. **DUREN**, Leopold-Hoesch-Museum: Erich F. Reuter, sculpture and drawings, till 13/11. **DÜSSELDORF**, C. G. Börner: 30 Graphic Masterworks, till 31/10. **Kunstverein**: Kirchner, till 30/10. **Galerie Gunar**: Gust Romijn, sculpture, Jaap Wagenvaer, paintings, October. **Schmelz**: Pieke, October. **Alex Völkl**: Heinrich Nauen, October; Lovis and Charlotte Berend-Corinth, watercolours, mid-November till mid-December. **ESSEN**, Galerie Schaumann: Six Indian Painters (Ara, Almekar, Chavda, Prabha, Narayan, Kumar), November. **Van de Lee**: Maurice Wyckaert, paintings, till 26/11. **FRANKFURT**, Kunstverein: Christian Kruck, October. **Cordier**: Gallery artists, October. **Karl Vorderbank**: Chagall, prints, till 30/11. **GELSENKIRCHEN-BUR**, Kunstsammlung: Modern Italian prints and drawings, till 2/10; Swedish colour woodcuts, till 13/11; local artists' annual, 27/11—1/1/61. **HAGEN**, Museum: Posters of Lautrec and his contemporaries, also modern theatre design, till 27/11. **HAMBURG**, Kunsthalle: Picasso, linoleum cuts, till 30/10; Rolf Retz-Schmidt, paintings, till 30/10. **Museum für Kunst und Gewerbe**: Sculpture and crafts of the German Expressionist painters, till 13/11. **HAMELN**, Kunstsreich: Fritz Grasshoff, paintings and prints, till 6/11. **HAMM**, Gustav-Lübcke-Museum: Modern Dutch textiles, till 13/11. **HANNOVER**, Kunsthalle: Hans Purmann, till 20/11. **Galerie Brusberg**: Metal sculpture, till 5/11. **KARLMARX-STADT**, Museum: Gabriele Müchi, paintings, drawings, prints, till 6/11; Fritz Griebel, watercolours and drawings, till 20/11. **KÖLN**, Wallraf-Richartz-Museum: German Expressionist masterworks, October. **Galerie Abels**: André Pianson, paintings, October. **Anne Abels**: Brüning, paintings, October; Burri, 28/10—26/11. **Börsenreise**: International colour print show, October—November. **Der Spiegel**: Hans Arp, Max Ernst. **KREFELD**, Haus Lange: Tinguly, till 23/10. **LEVERKUSEN**, Museum Schloss Morsbroich: Kumi Sugai, paintings, till 11/11. **MANNHEIM**, Kunsthalle: Young German sculptors and printmakers, till 27/11. **MUNICH**, Städt. Galerie: Christof Drexel, October. **Haus der Kunst**: German Artists' Association, till 11/12; Henry Moore, 4/11—18/12. **Galerie Günther Franke**: Ernst Wilhelm Nay, recent paintings, October. **Wolfgang Gurlitt**: Walter Lindgens, paintings, Yoshikuni Iida, etchings and engravings, till 14/11. **Schönländer**: Modern French colour prints, till 15/11. **Van de Lee**: Asger Jorn, paintings, Roel D'Haese, sculpture, through November; modern prints, December/January. **MÜNSTER**, Landesmuseum: Westphalian Art 1960, till 20/11. **NUREMBERG**, German National Museum: German engraved illustrations of the first half of the 19th Century, till mid-November. **OFFENBACH**, Klingenberg-Museum: Dutch book art, also, Eric Gill, till 20/11. **RECKLINGHAUSEN**, Kunsthalle: Synagoga, a major exhibition of art works, manuscripts, devotional objects and archaeological relics pertaining to the Jewish people from Biblical times till today, till 15/1/60. **REUTLINGEN**, Spindhaus: Wilhelm Wendel, paintings and prints, Alfred Knott, sculpture, October. **SOLINGEN**, Klingenberg-Museum: Contemporary

Central African painting, through November. **STUTTGART**, Württ. Kunstsverein: W. Thöny, paintings and prints, till 13/11. **Schaller**: Fritz Keitz, till 12/11. **Valentin**: Fritz Winter and Philippe Lejeune, paintings. **ULM**, Museum: Hans Gugelot, design, 2/11—4/12. **WIENNADE**, Renate Boukes: Horst Antes, till 29/10. **WUPPERTAL**, Parnass: Theo Braun, L. Merwart, 29/10. **WUPPERTAL**, Parnass: Theo Braun, L. Merwart.

GREAT BRITAIN

Some Arts Council Exhibitions
BOLTON, Art Gallery: Northern Artists 1960, October. **BO'NESS**, Town Hall: Four Young Scottish Painters, October. **BRADFORD**, Regional College of Art: Contemporary British Lithographs. **BRISTOL**, City Museum: Landscape for Living, 29/10—19/11. **CAMBRIDGE**, Arts Council Gallery: Contemporary Landscape in Art, till 5/11. **DARLINGTON**, Training College: Contemporary Foreign Lithographs, till 12/11. **DUDLEY**, Central Library: Recent Arts Council Acquisitions, Part V, till 29/10. **EXMOUTH**, Evening Institute: Contemporary British Lithographs, till 5/11. **GREENOCK**, Art Gallery: Robert Sivell, Memorial Exhibition, till 12/11. **HULL**, Ferens Art Gallery: Modern Stained Glass, till 15/10. **LOCHGILPHEAD**: Contemporary Scottish Paintings, till 29/10. **LONDON**, Arts Council Gallery: Nigerian Tribal Art, till 5/11. **Geoffrey Museum**: Romantic and Abstract, Arts Council Collection, Part III, till 19/11. **Victoria and Albert Museum**: Rex Whistler, Memorial Exhibition, till 18/12. **Tate Gallery**: The Blue Rider Group, till 30/10; Manzu, sculpture and drawings, till 6/11. **MIDDLESBROUGH**, Municipal Art Gallery: Contemporary Painting and Sculpture for Leicestershire Schools, till 19/11. **SHEFIELD**, Graves Art Gallery: After Impressionism, Arts Council Collection, Part II, 29/10—19/11.

BATH, Fimbarrus Gallery: Colin Giffard, till 5/11. **BOURNEMOUTH**, Russell-Cotes Museum: Old Musical Instruments, 5/11—12/12. **GRABOWSKI**, Gallery: Vlotti, Medina, Toffoli, a. o., till 12/11. **BRISTOL**, City Art Gallery: 50th Anniversary Exhibition, Contemporary Art Society, 8—26/11. **CAMBRIDGE**, Fitzwilliam Museum: 15th and 16th Century drawings, till 31/10. **CARDIFF**, National Museum of Wales: German romantic drawings from the Städtische Galerie and Lenbach-Galerie of Munich, 29/10—27/11. **COVENTRY**, Elisabeth Art Gallery: Albert Herbert, till 5/11. **GLASGOW**, Art Gallery and Museum: Swedish Textiles, till November. **LEEDS**, Art Gallery: Philip Sutton; Photography show, 19/11—3/12. **LONDON**, British Museum: 8 Centuries of Portrait Drawings; William Beckford bi-centenary. **Victoria and Albert Museum**: Lady of Fashion, Heather Firbank, and what she wore between 1908 and 1921, till 4/12. **Archer Gallery**: Paddington Art Society, till 5/11. **Beaux-Arts Gallery**: Evert Lundquist, till 16/11. **Drian**: Taté, till 24/10; Macsparsen, till 7/11; Lacasse, 25/11—7/1. **Gallerie Mingus**: Clyde Beaumont. **Gallerie One**: Hussell Shariffe, paintings. **Gimpel Fils**: Peter Lanyon, paintings, till 5/11; Anthony Caro, sculpture, 8/11—3/12. **Grosvenor**: 20th Century Sculpture, till 12/11. **Hanover**: César, till 18/11. **I.C.A.**: Mysterious Signs, 27/10—3/12. **Jeffress**: Chesher, paintings, Teddy Millington-Drake, drawings, till 28/10. **Kaplan**: Anthony Harrison, paintings, till 22/10. **Lefevre**: 19th and 20th Century French, till 18/11. **Mariborough**: Kokoscha in England and Scotland, November—December. In the new gallery: Mathieu, 25/10—19/11. **Mattiessen**: Jack Smith, till 12/11; Karl Weschke, 16/11—10/12. **Mayor**: Modern French and English. **McRoberts & Tunnard**: Fontana, till 5/11. **Melton**: Gillian Ayres, Anthea Alley, till 25/10; Sioma Barlam, paintings and collages, till 19/11. **New Vision Centre**: Royston Cooper, till 22/10; Harry Lord and Marie Walker, till 5/11; Aubrey Williams, 7—26/11. **Obelisk**: Di Pisis, paintings, Gargallo, Epstein, Archipenko, sculpture. **O'Han**: Jane Lane, paintings, till 29/10. **Paris**: Franginek, October. **Portal**: Enrique Martí Henning and Jesus de Villalonga, October. **Redfern**: Jawlensky, October. **Roland, Browse & Delbanco**: Robin Philipson, paintings, from 20/10. **Tooth**: Tristram Hillier, paintings, till 12/11. **Wedgwood**: Adam Tessier, sculpture, till 22/10. **Whitechapel**: Prunella Clough, paintings, October. **Widenedstein**: Master Drawings. **Zwemmer**: Marek Zulawski, from 19/10. **NEWCASTLE-ON-Tyne**, Unilvision Gallery: Harry Price, till 22/10. **OXFORD**, Bear Lane: Keith Vaughan, till 26/10. **PENARTH**, Turner House: Contemporary Flower Paintings, till 13/11. **SOUTHAMPTON**, Art Gallery: Modern Paintings from the Margulies Collection, November 30—January 1. **YORK**, City Art Gallery: Feininger Memorial Exhibition, October.

HOLLAND

AMSTERDAM, Rijksmuseum: Ancient Egyptian Art, till 31/12. **Stedelijk Museum**: Avigdor Ariha and till 24/10. **DELFT**, Prinsenhof: New Guinea Masks,

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Ges Panter, till 7/11; League of Free Painters, till 14/11. **ARNHEM**, Gemeentemuseum: Lipchitz, bronzes, till 14/11. **EINDHOVEN**, Van Abbe Museum: Jean Dubuffet, prints, till 30/10. **THE HAGUE**, Gemeentemuseum: Domela, till 23/10; Max Havelaar, till 20/11. **ROTTERDAM**, Beymans-van Beuningen Museum: Van Dyck, drawings and oil sketches, till 6/11. **UTRECHT**, Centraal Museum: The 50 best designed Dutch books of 1959, till 27/11; Utrecht graphic artists, till 27/11.

ISRAEL

HAIFA, Museum of Modern Art: 1st Biennale of Young Israeli Painters, Autumn. **TEL-AVIV**, Museum, Helena Rubinstein Pavilion: A. Giladi, paintings, September; Dizengoff House: Shmuel Levi, September; Helena Rubinstein Pavilion: Eliahu Sigad, oils and gouaches, October.

ITALY

BERGAMO, Galleria Lorenzelli: Jean Fautrier, paintings, October. **BRESCIA**, Galleria Alberti: Birolli, Cassinari and Fransese, paintings, October. **FLORENCE**, Galleria Internazionale: Massa, paintings, October. **Galleria Michaud**: Alvaro Monnini, paintings, till 12/10. **Numeri**: Bargoni and Wilding, paintings. **Spinetti**: 50 paintings of the "Macchiaioli". **LEGNANO**, Grattacielo: Enzo Paganini, mosaics, gouaches, drawings, October. **MILAN**, Palazzo della Permanente: Contemporary Italian painting, till late October. **Galleria Blu**: Bodmer, October; Hajek, November. **Galleria del Disegno**: Tas and Munari, photographs, September. **Grattacielo**: Hans Richter, from 26/11. **Montenapoleone**: Mauro Leone, paintings, October. **Naviglio**: Howard Wood, paintings, till 22/10. **Pater**: Vandenbranden, paintings, October. **San Fedele**: Young painters' salon, from 15/10. **Schwarz**: The Fantastic in Italian art, October. **NAPLES**, Palazzo Reale: Contemporary American Painting, November. **Gallerie del Ponto**: Nino Ruju and Tad Sigulda, paintings. **NOVARA**, Al Brolete: IVth National and 1st International Exhibition of Sacral Art, from 15/10. **PADUA**, le Stagioni: Cantatore, watercolours, October. **RAVENNA**, Chiosi Francescani: Orazio Toschi, paintings, till 30/10. **ROME**, L'Astice: El Paso (Canogar, Millares, Chirino, Rivers, Feito, Saura, Viola), October; Mannucci, November. **Numeri**: Joaquin Michavila, paintings, till 7/10. **Schneider**: Vance Kirkland, paintings, from 14/10; Antonio Nadiani, cord collages, from 26/10. **Tartaruga**: Kounellis, Novelli, Perilli, Scarpitta, Twombly. **ROVERETO**, Galleria Delfini: Carlo and Luigi Servolini, graphic works, October. **TORINO**, Assoc. Arti Figurative: Methieu, paintings, from 23/9. **La Bussola**: Brunori, paintings, till 15/10. **Galatea**: Giorgina Lattes, temperas, till 17/10. **UDINE**, del Girasole: Saverio Barbaro, paintings, till 21/10. **VENICE**, Cavallino: Methieu, till 7/10; Recalcati, paintings, till 17/10. **Il Canale**: Albino Galvano, paintings, till 12/10. **Santo Stefano**: Sergio Frabboni, paintings and etchings, till 10/10. **Il Traghetto**: Mario Dinon, paintings, till 10/10.

JAPAN

TOKYO, Metropolitan Art Museum: Dokuritu-bijutsu-kyokai Group, paintings, 12–30/10; Niki-kai, paintings and sculpture, 12–30/10; Jiyu-bijutsu-kyokai Group, paintings and sculpture, 12–30/10; Niten, painting and sculpture, 1/11–8/12. **Tokyo Gallery**: Bernard Childs, paintings and graphic works, till 2/11.

SWITZERLAND

AARAU, Kunsthaus: Private collections in Aargau, till 20/11. **ASCONA**, La Cittadella: Xavier Valls, paintings, till 21/10. **ALTSTÄTTEN**, Gallerie Ribil: Hans E. Deutsch, Fritz Deutsch, till 23/10. **BASEL**, Kunsthalle: Young Dutch sculptors, and Cuno Amiet, till 20/11. **Völkerkunde-Museum**: Sepik Art Styles, till 30/11. **Galerie d'Art Moderne**: Osborne, till 10/11; Kallos, 14/11–23/12. **Beyeler**: Picasso, etchings and linoleum cuts, Tapis, lithographs, into November. **Felix Handschuh**: A new gallery with an international group of well-known modern artists. **Atelier Riehenter**: J. F. Comment, 28/10–10/11. **BERN**, Kunstmuseum: Albert Anker, till 11/12. **Kunsthalle**: Krücke, Luginbühl, Tingueley, till 30/10. **Verena Müller**: Fred Stauffer, till 20/11. **Spitteler**: Rolf Spitteler, till 12/11. **BIEL**, Städt. Galerie: Local artists, till 30/10. **LA CHAUX-DE-FONDS**, Musée: Adam, till 27/11. **Galerie Numaga**: Kolos-Vary, till 24/10; Carlo Baratelli, till 20/11. **CHUR**, Kunsthaus: Hans Fischer (fls), and Max Hunziker, till 20/11. **FRÄUENFELD**, Gallerie Gamper: Fritz Pauli, prints, till 11/11. **FRIBOURG**, Musée: Gifts and acquisitions of 1958–60, through October. **GLARUS**, Kunsthause: Local painters, till 6/11. **GENEVA**, Musée Athénée: D'Anty, till 22/10; Théodore Strawinsky, till 12/11; Max Sabre, till 1/12. **Galerie Benader**: Alechinsky, till 24/11. **LAUSANNE**, Musée: Children's drawings and watercolours, October. **Galerie l'Entrée**: Grandio, October. **Galerie Kasper**: J. J. Tharrats, November. **Paul Vallotton**: Denise Mennet, till 29/10. **LE LOCLE**, Musée: Alfred Huguenin, paintings, 5–20/11. **LOCARNO**, Gallerie La Palma: Jawlensky, till 30/10. **LUCERNE**, Kunstmuseum: Adolf Herbst, November. **Galerie im Ronca-Haus**: Margrit Haemmerli, paintings and drawings, till 12/11. **NEUCHATEL**, Musée: The Collection. **ST. GALL**, Kunstmuseum: The Collection. **Galerie Im Erker**: Santomaso, till 11/11. **SCHAFFHAUSEN**, Mus-

eum: Zürich artists, till 30/10. **THUN**, Kunstsammlung: Alfred Glau, paintings, till 23/10. **WINTERTHUR**, Kunstmuseum: Livio Bernasconi, paintings, Mario Negri, sculpture, till 13/11. **Galerie ABC**: Otto Tschumi, October. **ZÜRICH**, Kunsthaus: The David Thompson Collection, till 30/11; Hans Aschbacher, Franz Fischer and Odon Koch, 29/10–30/11. **Kunstgewerbemuseum**: Wilhelm Wagenfeld, Industrial design; modern German Ivory carving, October. **Strasshoff**: Sofie Egger-Looser and Julio Meissner, till 13/11. **Galerie Bono**: Jürg Spiller, Friedrich Werthmann, 9–29/11. **Max Bellag (Modern Art Centre)**: Auction sale of the Schweizerische Gesellschaft der Freunde von Kunstakademie, November 2. **Suzanne Bellag**: Hans Fischli, 10/11–7/12. **Lüibili**: Robert Gessner, prints, till 5/11. **Liebhard**: Barbara Hepworth, till 5/11. **Paletti**: Helen Dahm, paintings, till 1/11; Paul Racine, Peter Siebold, 4–29/11. **Wenger**: Johanna Nissen-Grosser, and Guido Basili, October. **Wolfsberg**: Amiel, Campigli, and Riccio, October; L. Meissner, W. Suter, E. Alder, 3–26/11.

THE UNITED STATES

Some American Federation of Arts Traveling Exhibitions:

American Folk Art from the Abby Aldrich Rockefeller Collection: Los Angeles County Museum, till 28/11; San Francisco Museum of Art, 12/12–23/1. **Museum Purchase Fund**: State College, San José, Cal., till 25/11; Carleton College, Northfield, Minn., 1–22/1. **Exotic Art from the Jay C. Leff Collection**: Minneapolis Institute of Art, till 20/11; Museum of Art, Eugene, Oregon, 11/12–7/1. **The New Generation in Italian Art**: J. B. Speed Museum, Louisville, Ky., 15/11–5/12; Commercial Museum, Philadelphia, Pa., 1/1–2/4. **New Painting from Yugoslavia**: Portland Art Museum, till 10/11; Colorado Springs Fine Art Center, 24/11–15/12. **The Aldrich Collection**: Dallas Museum of Fine Arts, 13/11–15/12. **Form Givers at Mid-Century**: Portland Museum of Art, 18/11–18/12; San Francisco Museum of Art, 3–29/11. **Five Centuries of Drawing**: Toledo Museum of Art, 6–27/11; Columbus Gallery of Fine Arts, 7–27/12. **International Prints** (organized by the Cincinnati Museum): National Gallery, Ottawa, CANADA, till 15/1. **The Bible: Chagall's Interpretations**: University of Judaism, Los Angeles, 5–25/11; Frye Museum, Seattle, 16/12–15/1. **Wood-Sculpture and Graphics**: Alabama College, Montevallo, Ala., 5–25/11; Everson Museum, Syracuse, N.Y., 20/11–26/2. **Some Younger American Artists**: Kent State University, Kent, Ohio, 10–30/11; Public Library, Atlanta, Georgia, 14/12–4/1. **Private Works**: Philbrook Art Center, Tulsa, Okla., 6–27/12.

Some Smithsonian Institution Traveling Exhibitions:

Thomas Rowlandson, Watercolours and Drawings: Fort Lauderdale Art Center, Florida, 5–27/11. **German Artists of Today**: Vassar College, Poughkeepsie, N.Y., 1–22/11. **The Art of Seth Eastman**: Corcoran Gallery of Art, Washington, D.C., 13/11–13/12. **Fantin-Latour, Lithographs**: University of Michigan, Ann Arbor, Mich., 1–23/11. **Italian Drawings**: Art Institute of Chicago, 19/11–18/12. **Three Danish Printmakers**: St. Paul's School, Concord, N.H., 13/11–11/12. **Contemporary German Prints**: Erskine College, Due West, S.C., 1–30/11. **Religious Subjects in Modern Graphic Arts**: Kresge Art Center, Michigan State University, East Lansing, Mich., 8–30/11. **Recent American Prints**: Purdue University, Lafayette, Ind., 13/11–4/12. **German Colour Prints**: J. B. Speed Art Museum, Louisville, Ky., 13/11–25/11. **Brazilian Printmakers**: University of Puerto Rico, Rio Piedras, P.R., 1–27/11. **Toulouse-Lautrec, early drawings**: Frye Museum, Seattle, till 13/11. **Latin American Drawings**: Syracuse University, Syracuse, N.Y., 15/11–18/12. **Pieter Brueghel the Elder, engravings**: Philbrook Art Center, Tulsa, Okla., till 30/11. **Prints by Munakata**: Colorado Springs Fine Arts Center, till 27/11. **Bazaar Paintings of Calcutta**: Columbus Museum of Arts and Crafts, Columbus, Ga., 5–30/11. **Burmese Embroideries**: Genesee State University Teachers College, N.Y., November. **Gandhara Sculpture**: Los Angeles County Museum, 15/11–13/12. **Japanese Design Today**: Walker Art Center, Minneapolis, till 20/11. **Thai Painting**: Asia House, New York, till 15/11. **Irish Architecture of the Georgian Period**: University of Virginia, Charlottesville, Va., 5–27/11. **German Design Today**: I.C.A., Cambridge, Mass., 15/11–24/12. **Sardinian Crafts**: Neiman-Marcus, Dallas, Texas, till 15/11. **Contemporary French Tapestries, Part II**: Huntington Galleries, Huntington, W. Va., 10/11–15/12. **Eskimo Art**: University of Oklahoma, Norman, Okla., 15/11–13/12. **Edward Weston, photographs**: South Bend Art Association, South Bend, Ind., November.

* **ATLANTA**, Ga., New Arts Gallery: Karl Zerbe, paintings, till 29/10. **BALTIMORE**, Md., The Walters Art Gallery: Daily Life in Ancient Egypt, till 23/10; Vases mounted in Ormolu, 5/11–15/1; Folkwandering Arts, 5/11–15/1. **Baltimore Museum**: Lee Gatch, paintings, till 13/11. **BOSTON**, I.C.A.: Egon Schiele, till 6/11. **BUFFALO**, N.Y., Albright Art Gallery: Paintings on Loan from the Chase Manhattan Bank, till 16/10; Taj Frid, furniture design, Nov. **CHICAGO**, The Art Institute: Corot, paintings, prints, and drawings, till 13/11; 18th–19th Century Japanese Figure Prints, till 24/12; Géricault, drawings, till 8/11; Primitive Art from Chicago Collections, 16/11–31/12; Italian Drawings of Five Centuries, 19/11–18/12.

Toshiko Takezawa, pottery, till 20/11; **China Trade Porcelain**, till 27/11; **Yasuhiro Ishimoto**, photographs, 21/10–4/12. **Alan Frumkin Gallery**: Philip Pearlstein, paintings, October; Pasolin, graphic art, November. **Main Street Gallery**: Cubist and Impressionist paintings, bronzes by Degas, Rodin, Marini. **CINCINNATI**, Art Museum: Walt Kuhn Memorial Exhibition, paintings, drawings, watercolours, till 13/11; 15th Cincinnati Artists Annual, 22/11–3/1. **Contemporary Arts Center**: Ceramics by the Natzlers, till 10/11; Young French Painters, a selection by Jean Cassou, 17/11–26/12; Construction and Geometry in Painting, organized by the Galerie Chalette, New York, till 13/11. **CLEVELAND**, Museum of Art: Paths of Abstract Art, till 13/11. **Heward Wise Gallery**: Elaine de Kooning, paintings, 1–26/11; Augustus Peck, paintings, 29/11–24/12. **COLUMBIA**, S.C., Museum: Traditional and Contemporary Graphics; The Arts of Athos Menaboni; S. Californian Ceramics, all through 30/10; Nell Lafaye and Frederic Bunce, paintings and weavings, till 14/11. **DAYTON**, Ohio, Art Institute: "An International Selection, 1960–61", November 1–27; Ohio Printmakers, and Dayton Art Center Annuals, December; Monet and the Giverny Circle, 6/1–12/2. **DES MOINES**, Iowa, Art Center: Philip Evergood, till 6/11; Ted N. Kurahara, 11–27/11; German Artists Today, December. **DETROIT**, Institute of Arts: Musical Instruments from the Elizabeth Firestone Willis Collection; Masterpieces of Flemish Art, Van Eyck to Bosch, till 31/12. **FORT WORTH**, Art Center: Artists as Postmakers, till 6/11. **HARTFORD**, Conn., Wedsworth Atheneum: American Wrought Iron, till 13/11; Ancient Mediterranean bronzes from the Morgan Collection, October. **LA JOLLA**, Cal., Art Center: 1960 Painting and Sculpture Annual, 15/11–1/1; Paul Taberski, paintings, till 6/11; John Alton, paintings, 9/11–4/12. **LONG BEACH**, Cal., Museum of Art: Landscape, Past and Present, till 27/11; American and European Paintings from the Abbott Laboratories Collection, till 27/11. **LOS ANGELES**, Cal., Tower Art Gallery (Dept. of Municipal Art): Pasadena artists, till 6/11; Las Aristas, 8/11–4/12. **Municipal Art Gallery** (Barnsdall Park): Aleskan and Hawaiian Art, till 13/11. **County Museum**: Edwin Deakin (1838–1923), paintings of California missions, till 24/12; 40th California Watercolor Society Exhibition, till 27/11; American Folk Art from the Abby Aldrich Rockefeller Collection, till 27/11. **MIAMI**, Museum of Modern Art: Earl Wilson, paintings, October. **MINNEAPOLIS**, Institute of Arts: Exotic Art from the Jay C. Leff Collection, till 20/11; Robert Freimark, prints and watercolours, till 2/10. **Walker Art Center**: Japanese Design Today, till 20/11; The Precisionist View in American Art, 13/11–25/12. **MONTCLAIR**, N.J., Art Museum: Käthe Kollwitz and Her Contemporaries, till 23/10; 29th N.J. Annual, till 4/12.

NEW YORK, Brooklyn Museum: Egyptian Sculpture of the Late Period (700 B.C. to 100 A.D.), till 9/1/61; Mexican Popular Arts and Crafts, 10/11–31/12. **Guggenheim Museum**: Some recent acquisitions and candidate pictures for the 1960 Guggenheim Award. **Jewish Museum**: Hans Rawinsky, metal sculptures, and Elsie Ofuss, paintings, till 30/10. **Metropolitan Museum**: The Arts of Denmark, till 8/1; Chilean children's paintings, till 4/12. **Museum of Modern Art**: Visionary architecture, till 4/12; 100 Modern Drawings from the Museum Collection, till 2/1. **Museum of Primitive Art**: Three Regions of Melanesian Art, through October. **Alan**: Richard Hunt, from 24/10; Bryan Wilson, from 14/11; New Work I, from 3/12. **Angelski**: Harold Just, paintings, till 15/11; George H. Cohen, paintings, 16/11–3/12. **Asia House**: Ch'i Pai-Shih, also 18th–19th Century Thai paintings, till 15/11; Rajput Paintings, 2/12–22/1. **Barones**: Jason Seeley, sculpture, till 12/11. **Baransky**: Donald Louthian, paintings, till 15/10. **Blanchini**: Ivan Mosca, November. **Bedley**: Louise Rosenthal, paintings, till 12/11; Oscar Liebman, paintings, till 5/11; Stanza, paintings, till 19/11. **Bergenicht**: José de Rivera, till 12/11; Mario Negri, 15/11–3/12; Karl-Heinz Krause, 6–31/12. **Camino**: Ross Coates, till 3/11. **Caves**: Jacqueline Klapthol, sculpture, till 19/11; Christmas show of small masterpieces, 21/11–22/12. **Castelli**: Cy Twombly, October. **Chase**: Halm Mendelson, paintings, till 12/11; Leonard Creo, paintings, 14/11–17/12. **Cobet**: Ben Johnson, paintings, till 5/11. **Contemporaries**: Chagall, lithographs, till 12/11. **Contemporary Arts**: Sanford Goodman, sculpture, till 11/11. **D'Arcy**: Ancient Peruvian Art, till 5/11. **Davis**: St-Julien Fishburne, pastels and charcoal drawings, till 12/11. **De Azele**: Boris Lurie, till 5/11. **Dutsch**: New acquisitions, till 23/11. **Durlacher**: Elliot Eisofon, watercolours, October. **Duveen**: "Lady Hamilton: Four Studies by Romney", till 3/12. **Elkon**: 20th Century European and American. **Emmerich**: Season preview, October. **Este**: Italian master drawings, October. **Feingarten**: Emile Norman, till 12/11. **Fried**: Modern European and American. **Frumkin**: Paul Granlund, sculpture, October; Lovis Corinth, portraits, November. **Galerie Chalette**: Arp and Sophie Taeuber-Arp, sculpture, paintings, reliefs and tapestries. **Galerie Internationale**: Quirt Brodhead, paintings, October. **Gerson**: Penalba, till 5/11; Turner, watercolours and drawings, 8/11–3/12. **Gotham**: Frank de Bruin Valerius, portraits, till 12/11; Helen Botway, oils, 14/11–5/12. **Graham**: Carl Holty, November. **James Graham**: Glintenkamp, October. **Grand Central Modern**: Lucy Salomme, till 3/11. **Great Jones**: Vivian Springfield, paintings, till 16/10. **Green**: Mark di Suvero, sculpture, October—Nov-

ember; George Segal, paintings, November—December. Herbert: Representative Paintings, October. Hirsch-Adler: William S. Horton, till 19/11. Hilton: Self Weid, till 15/11. Isaacson: Nadelman, till 12/11. Martha Jackson: Karl Appel, till 19/11; Michael Goldberg, 22/11—17/12. Janis: XXth Century Artists, till 5/11; Adolph Gottlieb, new paintings. Jester: Roberto Gari, till 29/10. Kamer: Primitive and archaic art. Knedler: Whistler, November. Koetz: William Ronald, till 12/11; Lassau, new sculpture, 15/11—3/12. Krasner: Morton Simpson, paintings, till 12/11. Kraushar: Leon Goldin, paintings, till 12/11. Landry: Ralph Rosenborg, October. Little Studio: Jen Ayres, till 5/11. Leob: Lansky, November. Matisee: Miró, Saura, Rivera, Riopelle, Milières, Le Corbusier, Dubuffet, a.o. Mayer: John D. Graham, till 29/10; Frances Manacher, November 1—19; Claire Falkenstein, new structures, 22/11—10/12. Melzter: Rhys Caparn, new sculptures, 1—26/11. Mi Che: The Ton-Fan Group, November. Moneda: Brochard, till 29/10; Lazzaro Donati, 1—26/11. Nessler: Don Turano, sculpture, till 5/11. Nordness: David Aronson, paintings, till 29/10. Parsons: Enrico Donati, new paintings, 28/11—17/12. Parma: Magda Cordell, paintings, till 12/11. Peridot: Rosemary Beck, till 19/11; Reginald Pollock, 21/11—17/12. Paris: Rouault, the later years, till 26/11. Pietrantonio: Hodara, till 31/10. En permanence: B. Arnold-Kayser, paintings, and Yarnall, sculpture. Polendexter: Sonia Gechtoff, paintings, till 29/10; Stefanelli, till 19/11. Roke: E. Massi, recent paintings, till 23/11. Saalberg: Kantor, October; 10th anniversary exhibition, till 20/11. Picasso, 45 linoleum cuts, from 22/11 through December. Salpeter: August Mosca, oils, till 19/11. Bertha Schaefer: Terry Frost, paintings, till 12/11; John von Wicht, paintings, 14/11—3/12. Silverman: Old and Modern Masters. Stabley: Walter Plate, paintings, till 5/11. Staempfli: Zogbaum, sculpture, till 15/10; Joseph Flore, paintings, till 5/11. Statman: "Pure Abstraction: the Classic Image", till 5/11. Tanagers: William McClean, till 4/11. Viviane: Contemporary English, Italian and American painters and sculptors. Warren: Damian, paintings, till 12/11. Ruth White: Wang Chi-Yuan, till 12/11. Willards: Dorothy Dehner, sculpture, 1—26/11. Wise: George McNeil, paintings, till 12/11; Lee Krasner, paintings, 15/11—10/12. Wittenbergs: Contemporary Posters, till 15/11; Zadkine and Le Corbusier, lithographs, 15/11—15/12. World House: Jean Dubuffet, retrospective exhibition, till 26/11; Morandi, Zabriskie: American Prints.

OAKLAND, Art Museum: John Hultberg, paintings; Kim Chung, sculpture, Gerson Leiber, prints, October. PASADENA, Art Museum: Blanche Dombek, sculpture; Jackson and Ellamarie Woolley, enamels, till 23/11. PHILADELPHIA, Museum of Art: Lithography, from Senofelder to Picasso, till 30/10. Opening of new series of French Renaissance Galleries, November 17. Renaissance prints, 17/11—8/1. COMMERCIAL MUSEUM: Canadian life and development from pioneer times till today, till 20/11; African arts and crafts, till 27/11; Paintings by Southern Rhodesian boys, till 27/11. NEWMAN GALLERIES: Recent Haitian paintings, October. PHOENIX, Art Museum: John Hultberg, paintings; Saul Steinberg, drawings; Louis Sullivan, architecture; Francis Beaurepaire, furniture design; John Waddell, sculpture; Michael Czaja, paintings, November. PITTSBURGH, Carnegie Institute: Art Nouveau, till 11/12; Henry Bursztynowicz, till 4/12; George Catlin, North American Indian portfolio of colour lithographs, till 4/12. PORTLAND, Art Museum: Sculpture of Negro Africa, till 6/11; Richard Prasch, paintings; New Paintings and Prints from Yugoslavia. PROVIDENCE, Rhode Island, Museum of Art: Mediaeval and Renaissance Portuguese Architecture and Portuguese Decorative Arts, till 13/11. RALEIGH, N.C., Museum of Art: Grand Opening of the Kress Collection, November 30. RICHMOND, Virginia Museum of Fine Arts: Paul Klee, till 23/10, also International Contemporary Glass. SAN FRANCISCO, Museum of Art: Masterpieces from West Coast Museums and Private Collections, till 20/11; Philip Evergood, painting retrospective, 25/11—1/1. M. H. de Young Museum: Japanese Art Treasures from the Tokyo National Museum, the Seattle Art Museum, and the Honolulu Academy of Arts. Belles: New Italians (Fontana, Pomodoro, Moretti, Carmassi, a.o.), October. Feingarten: Arthur Okamura, October. Dixie: Alfred Jensen, paintings, Kurt Schwitters, collages, till 12/11; Alvin Light, sculpture, 14/11—10/12. Gump's: Bryan Wilson, paintings, till 29/10; Conger Metcalf, paintings, till 30/11. SANTA BARBARA, Museum: Opening of new Preston Morton Wing for American Art with exhibition, "200 Years of American Art", January 27. SEATTLE, Art Museum: Richard Gilkey, paintings, October; Chinese 17th and 18th Century lacquer furniture, till 20/11; One-man exhibitions of Guy Anderson and John Koenig, till 6/11. Zee Dusanne: Robert Flynn, 4—26/11; Christmas show, 1—17/12. SYRACUSE, Everson Museum: Frank Goodnow, till 23/10. TOLEDO, Museum of Art: Barye, bronzes and drawings, till 30/10; Five Centuries of Drawing from the Cooper Union Collection, 6—27/11. UTICA, Munson-Williams-Proctor Institute: "Art Across America", also the Edward W. Root Collection of British Paintings, Oct.—Nov. WASHINGTON, National Gallery: Masterpieces of Italian Drawing from the Uffizi, the Venice Accademia and other Italian collections, October—November; French 17th Century Art from the Louvre and other French museums, November—December. WORCESTER, Art Museum: Georgia O'Keeffe retrospective, till 4/12.

ISRAHEL VAN MECKENEM: Der Orgelspieler und sein Weib. Etching. (L. 507/I.v. III.) Fr. 6000

BENEDETTO MONTAGNA: St. Georg. Etching. (Hind 9/I.v. III, Borenius 8.) Fr. 7200

PIRANESI: Title page and 15 etchings from the "Carceri". Fr. 9900

June 17—18, 1960. Auction 99. Modern Art. ARP: Komposition mit fünf Frauenakten. Oil on canvas. 45,5 × 54 cm. Berlin, 1913. Fr. 15000

BARLACH: Die Kupplerin, II. Bronze, 46,5 cm. high. Issued by Flechtheim in 1931. Fr. 12300

Bauhaus Portfolio. Title page and 8 prints. Portfolio, 50,5 × 40,5 cm. München-Weimar, Bauhausverlag, 1923. Fr. 10600

BONNARD: Lithographs for Verlaine's "Parallèle". 109 lithographs and 9 woodcuts. 30,8 × 25,6 cm. Paris, Vollard, 1900. Fr. 10200

CHAGALL: Arabian Nights. 12 Original Colours Lithographs by Marc Chagall for Four Tales from the Arabian Night. 44 × 33,8 cm. New York, Pantheon, 1948. Fr. 25500

CHAGALL: La Fontaine's Fables.. 100 etchings, handcoloured. Large 4to. 1927—1930, issued by Téliade 1952. Fr. 9200

CORINTH: Orpheus. Oil on canvas. 86,5 × 118,5 cm. Fr. 23500

DEGAS: Au Cirque Médran, and Femme nue à la Porte de sa Chambre. Proof with two subjects. Lithograph. Fr. 9600

GIACOMETTI: Bust with base. Bronze, 40,5 cm. high. 1953. Fr. 13200

GEORGE GROSZ: Der Mädelchenhändler. Watercolour over India Ink. 31,7 × 23,8 cm. Fr. 8100

KIRCHNER: Kirche Monstein. Oil on cardboard. 78 × 55,5 cm. Signed and dated 1917 Davos. Fr. 27000

KIRCHNER: Badende im Raum. Oil on canvas. Signed. 151 × 198 cm. Fr. 70000

KIRCHNER: Küste in Fehmarn. Oil on canvas. Signed and dated 1912. 85,5 × 85,5 cm. Fr. 25000

KIRCHNER: Bauerngruppe. Oil on canvas. Signed and dated 1920. 60,5 × 70 cm. Fr. 24000

KLEE: Villen für Marionetten. Oil on Linoleum. 30 × 25,5 cm. Fr. 92000

LEHMBRUCK: Rückblickende. Engl. zement. 93 cm. high. Fr. 13600

MIRO: Personnages. Tusche, watercolour and coloured crayon. Signed. 33 × 22,5 cm. Fr. 9800

MODIGLIANI: Der Mann mit der Pfeife. Pencil. Signed and dated 1919. 43 × 27 cm. Fr. 10400

MOHOLY-NAGY: Konstruktion B VI. Oil on canvas. 1922. 74,5 × 44,5 cm. Fr. 11000

MONET: Falaises de Pourville. Oil on canvas. 18 × 38,2 cm. Signed. 1881. Fr. 48000

NOLDE: Blühende Amaryllis. Watercolour. 44,5 × 35,5 cm. Signed. Fr. 9000

PICABIA: Ventilateur. Probably from 1917, New York. Oil on paper and Pavatex. 54 × 38,3 cm. Signed. Fr. 20000

PICASSO: Buste de Femme d'après Cranach le Jeune. 1958. Coloured linoleum cut. 65 × 53,4 cm. Signed. Fr. 10000

ROUAULT: Ballerette und Clown. Tempera on cardboard. 24 × 31 cm. Signed and dated 1938. Fr. 48000

SIGNAC: St. Tropez. Watercolour on charcoal drawing. On paper. 28 × 42,5 cm. Signed and dated 98. Fr. 9500

VIUILLARD: Spielende Kinder am Tisch. 1910. Pastell. 23,5 × 30 cm. Monogrammed. Fr. 16800

MAK VAN WAAY, Nienhuis, Amsterdam March 8th, 9th.

VAN DONGEN: Das graue Hütchen. Canvas. 54 × 37 cm. hfl. 7200

VAN DONGEN: Marjorie. Canvas. 30 × 22 cm. hfl. 8400

PERMEKE: Flämische Landschaft mit pflügendem Bauer. Canvas. 88 × 109 cm. hfl. 5400

RIK WOUTERS: Intérieur mit Dame am Tisch. Signed and dated 1912. Watercolour, unframed. 30 × 39 cm. hfl. 3600

JAMES ENSOR: Stillleben von Skulpturen etc., rechts Frauenfigur. Canvas. 58 × 74 cm. hfl. 7800

J. D. DE HEEM: Stillleben mit Früchten, Zinn-teller und vergoldetem Zierbecher. Signed and dated 1643. Wood. 60 × 85 cm. hfl. 29000

ISAAC ISRAELS: Blick auf den Pier zu Scheveningen. Signed. Canvas. 55 × 77 cm. hfl. 2650

ISAAC ISRAELS: Drei Mädchen vor der Ballettstunde. Canvas. 124 × 24 cm. hfl. 3000

J. B. JONGKIND: Abend über Overschie, links Turm am Ufer der Schie. Signed and dated 1867. Canvas. 44 × 55 cm. hfl. 7000

LEICKERT: Flusslandschaft im Winter mit Schlittschuhläufern. hfl. 2800

S. DE VLIETER: Schiff auf ruhiger See vor felsiger Küste. Signed with initials. Wood. 31 × 42 cm. hfl. 2600

ARNE BRUUN RASMUSSEN, Copenhagen March 16th.

DELACROIX: Arabe debout, vêtu d'un bur-nois, 1832. dkr. 9000

FRANCIS GRUBER: Landscape with figures. dkr. 2300

LAURITZ HARTZ: Undulating Landscape. dkr. 2400

ERIK HOPPE: A Girl in Sondermarken. dkr. 3950

KLEE: Non-figurative composition. dkr. 3220

HENRIK LUND: Skatoy, Krages. dkr. 2050

CHAPELAIN-MIDY: Harlequin. dkr. 4000

CHAPELAIN-MIDY: A Road with Houses. dkr. 3400

RICHARD MORTENSEN: Non-figurative composition. dkr. 4000

OLAF RUDE: A Street. dkr. 2600

JENS SONDERGAARD: Undulating Landscape with Horses. dkr. 4900

VLAMINCK: French Landscape with Houses. dkr. 104000

DOROTHEUM, Vienna
March 17th, 19th. Paintings.

FRIEDRICH GAUERMANN: Die Bärenklamm. Signed, oil on wood. 75 × 58 cm. öSch. 40000

CORNELIS DE MAN: Der Besuch des Arztes. Oil on canvas. 91 × 76 cm. öSch. 45000

L'ORTOLANO: Die Anbetung des Kindes. Oil on canvas. 24,5 × 32,5 cm. öSch. 40000

ADRIAEN VAN OSTADE: Der Sautanz. Oil on wood. 26,2 × 23,3 cm. öSch. 65000

ANTON ROMAKO: Seifenblasen. Signed, oil on canvas. 69,5 × 93,5 cm. öSch. 40000

JACOB SALOMONSZ VAN RUSDAEL: Kühe an der Waldfurt. Initialed and dated. Also Kühe am Waldweller. Both oil on wood, 85 × 116 cm. Each öSch. 50000

Sculpture.

Gothic Mount of Olives. Pine wood, four figures. Tyrol (?), ca. 1490. 108 × 66 cm. öSch. 100000

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Seated Priestess. Painted clay whistle. Mayan Civilization, from Island of Jaina, Campeche, Mexico. 7 1/4" high.



Standing figure. Painted clay. Mayan Civilization, from Island of Jaina, Campeche, Mexico. 7 1/4" high.

Seated Priest with beard and facial scarification. Hollow painted clay whistle. Mayan Civilization, from Island of Jaina, Campeche, Mexico. 8 1/4" high.





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